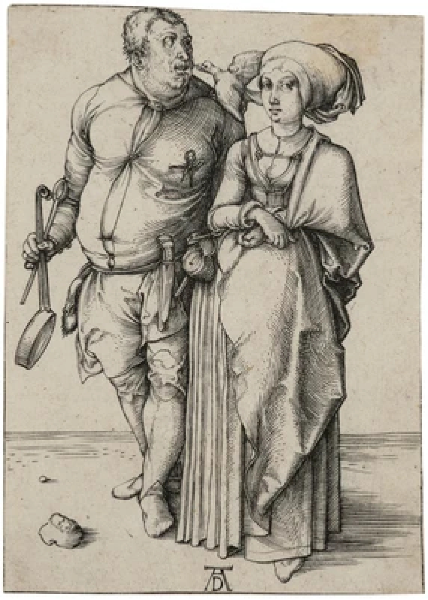
Master Drawings and Prints until 1900

Auction Date: 01.04.2026, 13:00
Location: Vienna | Palais Dorotheum
Exhibition: 26.03. - 01.04.2026
Auction type: Online auction
Purchase price incl. all charges, commissions and taxes



Lot No. 1 -

Albrecht Dürer

Estimate:

EUR 8.000,- to EUR 10.000,-

Starting bid:

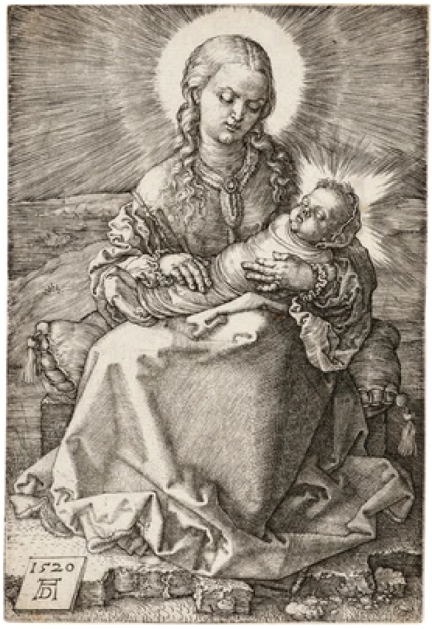
EUR 8.000,-

(Nuremberg 1471-1528)
The Cook and His wife, ca. 1496/97, engraving, monogrammed AD in the plate, 11 x 7,8 cm, trimmed along framing lines, Bartsch 84, Meder 85 b-c (of e), mounted, framed, (Sch)

Splendid and clear impression of an early state Meder b-c with rich contrasts. With the scratch through the woman’s breast and a scribble on the ground and through the left leg of the man. All parts fine and distinctly printed. In an excellent condition.

Provenance:
According to a label on the reverse Buch & Kunstantiquariat E & R Kistner, Nürnberg (described as Meder 85 a of e).

The depiction of an odd-looking couple in the present engraving is one of Dürer's earliest genre prints. It was made in ca. 1496. In literature, the motif is traditionally referred to as "The Cook and His Wife." However, upon closer inspection of the two figures, the title may not be entirely accurate, as Hausmann noted already in 1861. He described the sheet more precisely as "Die Wirtin und der Koch" (“The inn-keeper and the cook” cf. B. Hausmann, Albrecht Dürer's engravings, etchings, woodcuts and drawings, Hannover 1861, no. 84). The story behind the depiction and the meaning of the two figures is not clearly understood even to the present day. In any case, the figures are probably more than mere costume studies; they may have been executed as an illustration for a tale or a proverb following a literary model. Bartsch mentions the "The Book of the Night of the Tower" by Goeffrey de la Tour Landry (1493) as a possible source: Its story is about a wife who was betrayed by a magpie because she had eaten an eel which was promised to her husband. However, the bird depicted is not a magpie, nor is there any mention of a cook in the book. The figure of the cook may have been inspired by Mantegna's "Bacchanal with Silen", which Dürer copied in 1494. The elegant appearance of the woman in a bourgeois dressing gown and her bonnet indicating that she was married contrast with the frowsy clothing of the unkempt man, who proudly presents a cooking spoon and a frying pan in his right hand as attributes of his status. The woman, on the other hand, wears keys and a pouch on her belt, which are the traditional attributes of the housewife, who in posture and with her sly side glance demonstrates superiority. The bird on the cook's shoulder may also represent a cuckoo, which in medieval depictions such as "Frau Minne" pointed to male foolishness. The present engraving is therefore probably to be read as an apt satire of class and gender, or as Schoch put it, as a manifestation of the "power of women". (cf. R. Schoch / M. Mende / A. Scherbaum, Albrecht Dürer, Das druckgraphische Werk, Vol. I, Cat. 13, p. 55).



Lot No. 2

Albrecht Dürer

Estimate:

EUR 15.000,- to EUR 20.000,-

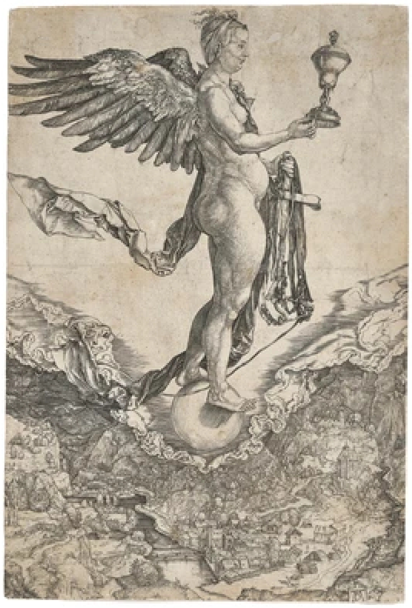
Starting bid:

EUR 12.000,-

(Nuremberg 1471-1528)
The Virgin with the Swaddled Infant, 1520, engraving on laid paper, monogrammed and dated AD 1520 in the plate, 14,2 x 9,7 cm, trimmed along platemarks, Bartsch 38, Meder 40 a (of e), mounted, framed, (Sch)

Provenance:
Private collection, Austria.

A splendid, early impression of the first state, rich in contrasts and printing clearly in all parts, on fíne laid paper without watermark. Slightly browned, bordered with fine Japanese paper. In excellent condition.



Lot No. 3

Albrecht Dürer

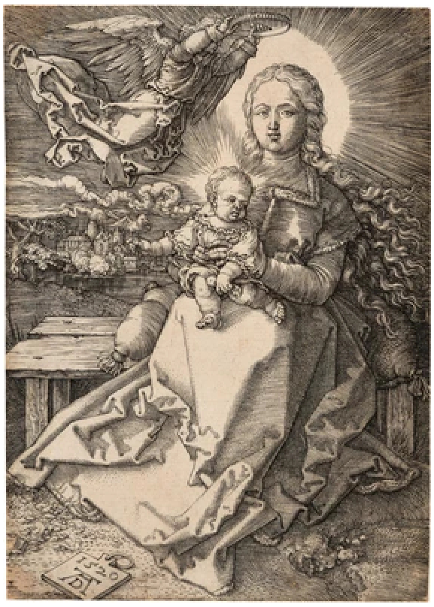
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Nuremberg 1471-1528)
The Great Fortune - Nemesis, ca. 1501/02, engraving, monogrammed AD in the plate, on laid paper with watermark "Coat of arms of Schrobenhausen” (Meder watermark195, ca. 1570), 32 x 21,8 cm, trimmed along platemarks, Bartsch 77, Meder 72 II f (of f), browned, somewhat stained, unframed, (Sch)



Lot No. 4 -

Albrecht Dürer

Estimate:

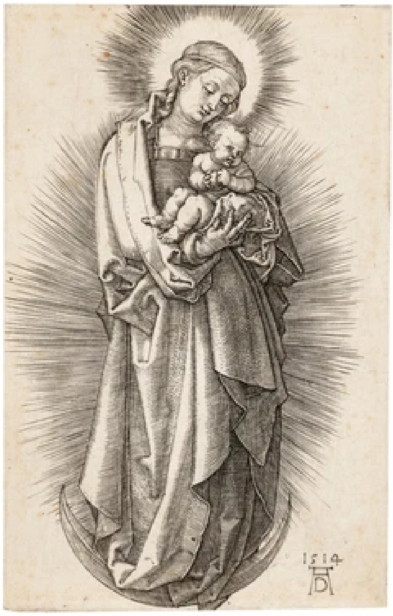
EUR 10.000,- to EUR 15.000,-

Starting bid:

EUR 10.000,-

(Nuremberg 1471-1528)
Madonna crowned by an Angel, 1520, engraving on fine laid paper, monogrammed and dated AD 1520 in the plate, 13,8 x 9,8 cm, trimmed along platemarks, fixed to support at corners, Bartsch 37, Meder 41I a (of II b), prior to the burin line at left palm of the angel, mounted, unframed, (Sch)

Brilliant and bright early impression of the first plate state finely drawn in all parts, prior to the burin line on the palm of the angel which reaches into the white halo. The corners minutely browned, otherwise in an excellent condition.



Lot No. 5 -

Albrecht Dürer

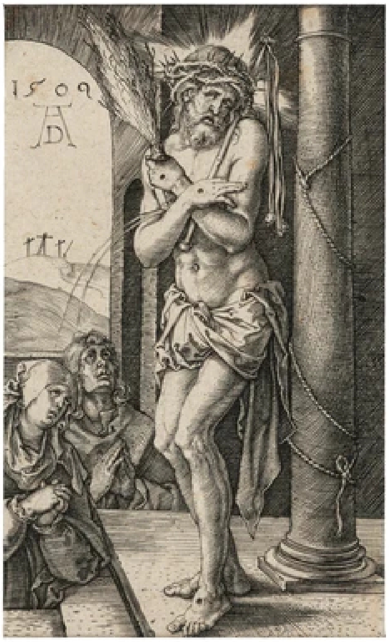
Estimate:

EUR 5.000,- to EUR 7.000,-

Starting bid:

EUR 5.000,-

(Nuremberg 1471-1528)
The Virgin on a Crescent with a Diadem, 1514, engraving on laid paper, monogrammed and dated AD 1514 in the plate, 11,6 x 7,4 cm, trimmed along platemarks, Bartsch 33, Meder 35 b-c (of c), mounted, framed, (Sch)



Lot No. 6

Albrecht Dürer

Estimate:

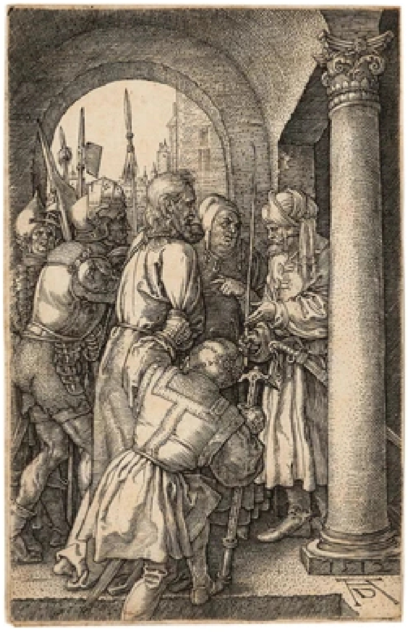
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Nuremberg 1471-1528)
The Man of Sorrows by the Column, 1509, title page to "The Engraved Passion", engraving on laid paper, monogrammed and dated AD 1509 in the plate, 11,8 x 7,4 cm, with tiny margin along platemarks, Bartsch 3, Meder 3 a (of e), prior to the horizontal line through the left toes, mounted, framed, (Sch)

Provenance:
Anonymous collector's mark "Monogramm AC in a circle" (not with Lugt);
Private collection, Austria.



Lot No. 7

Albrecht Dürer

Estimate:

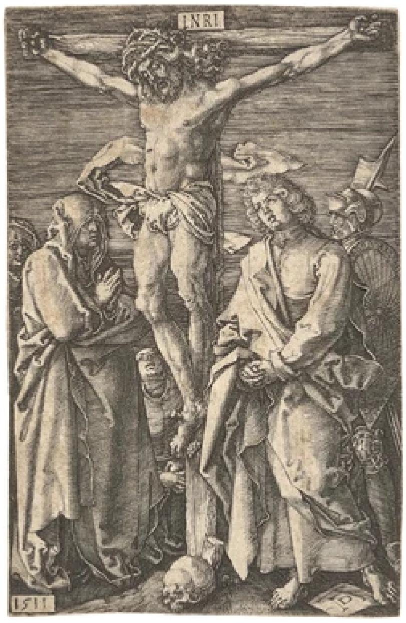
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.400,-

(Nuremberg 1471-1528)
Christ before Pilate, 1512, from the series "The Engraved Passion", engraving on laid paper, monogrammed AD in the plate, 11,7 x 7,4 cm, trimmed along platemarks, Bartsch 7, Meder 7 b (of d), mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 8

Albrecht Dürer

Estimate:

EUR 4.000,- to EUR 6.000,-

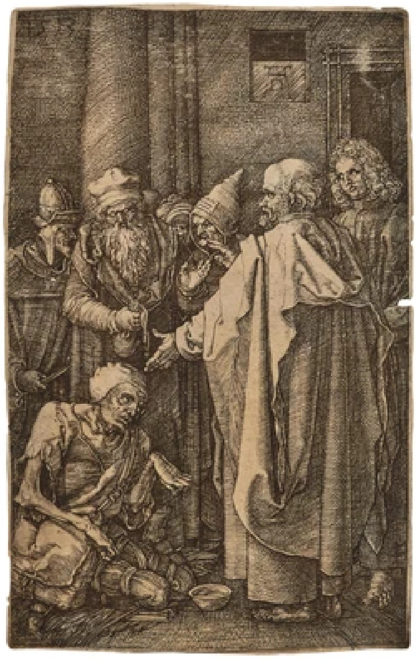
Starting bid:

EUR 4.000,-

(Nuremberg 1471-1528)
The Crucifixion, 1511, from the series “The Engraved Passion”, engraving on fine laid paper, monogrammed and dated AD 1511 in the plate, 11,8 x 7,4 cm, trimmed along platemarks, Bartsch 13, Meder 13 a/b (of d), mounted, unframed, (Sch)

Provenance:
Two anonymous collector’s marks in red and blue on the reverse – one not with Lugt, the other one presumably Lugt 1853b;
Private collection, Germany.

A splendid and clear impression of an early state Meder a/b. In excellent condition.



Lot No. 9

Albrecht Dürer

Estimate:

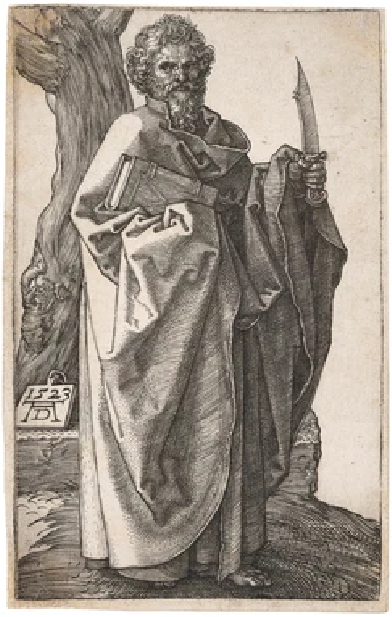
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Nuremberg 1471-1528)
St. Peter and St. John Healing the Cripple, 1513, from the series "The Engraved Passion", engraving on laid paper, monogrammed and dated AD 1513 in the plate, 11,6 x 7,4 cm, trimmed within platemarks, laid down on support, Bartsch 18, Meder 18 b-c (of c), mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 10

Albrecht Dürer

Estimate:

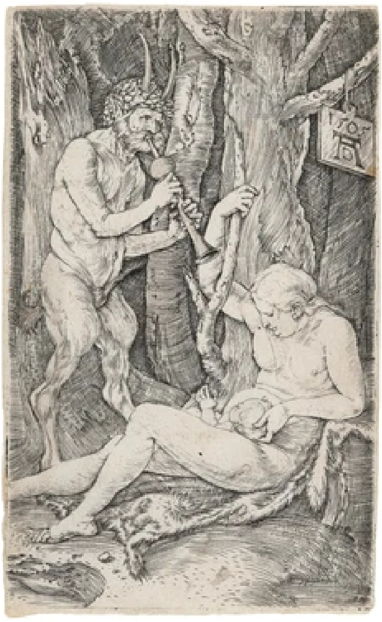
EUR 3.500,- to EUR 4.500,-

Starting bid:

EUR 3.500,-

(Nuremberg 1471-1528)
The Apostle Bartholomew, 1523, engraving on laid paper, monogrammed and dated AD 1523 in the plate, 12,5 x 8 cm (dimensions of sheet), Bartsch 47, Meder 45 b-c (of d), unframed, (Sch)

Provenance:
Collection of Earl of Aylesford (1786-1859), London, Warwickshire, Lugt 58.



Lot No. 11

Albrecht Dürer

Estimate:

EUR 2.800,- to EUR 3.400,-

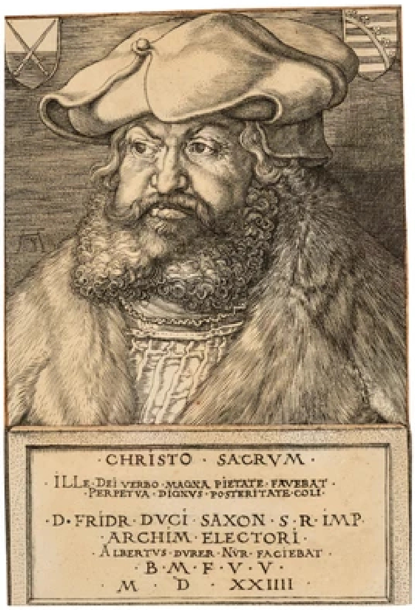
Starting bid:

EUR 2.800,-

(Nuremberg 1471-1528)
The Satyr Family, 1505, engraving on fine laid paper, monogrammed and dated AD 1505 in the plate, 11,5 x 7 cm, with tiny margins along platemarks, Bartsch 69, Meder 65 b (of d), with the scratches through chest and arms of the woman, mounted, unframed, (Sch)

Provenance:
Collection Joseph Heller (1798-1849), Bamberg, Lugt 899.

Splendid and clear impression of the edition Meder 65 b (of d). In excellent condition.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·ARCHIM·ELECTORI·
·ALBERTVS·DVRER·NVR·FACIEBAT·
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Lot No. 12

Albrecht Dürer

Estimate:

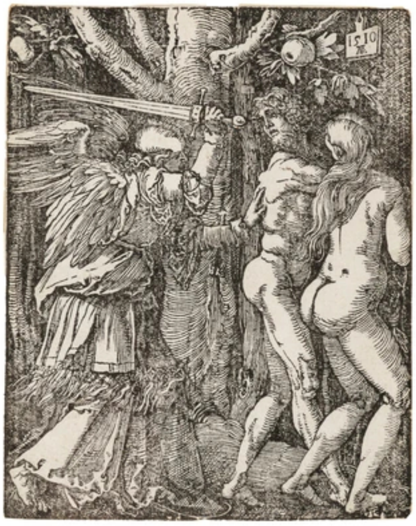
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Nuremberg 1471-1528)
Frederick the Wise, Elector of Saxony, 1524, engraving on laid paper, monogrammed AD in the plate, 19 x 12,5 cm, trimmed along platemarks, old mounting on support, Bartsch 104, Meder 102 I a (of II), browned, framed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 13

Albrecht Dürer

Estimate:

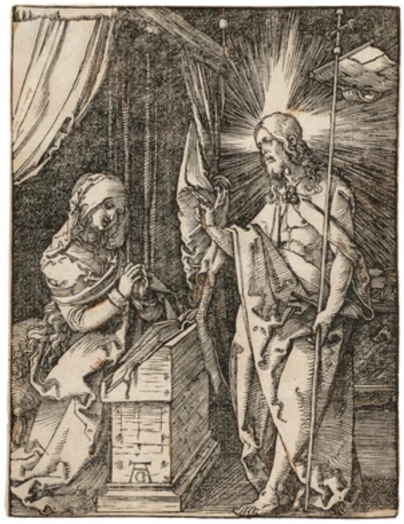
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
The Expulsion from Paradise, 1510, from the series "The Small Passion", woodcut on laid paper, monogrammed and dated AD 1510, 12,8 x 10 cm, trimmed along framing lines and partly with small margin, Bartsch 18, Meder 127 III c (of V), without text on the reverse, published after the Latin book edition of 1511, mounted, framed, (Sch)

Provenance:
Collection F. Baumgartner (mid-19th century), Vienna, Lugt 2900;
Private collection, Austria.



Lot No. 14

Albrecht Dürer

Estimate:

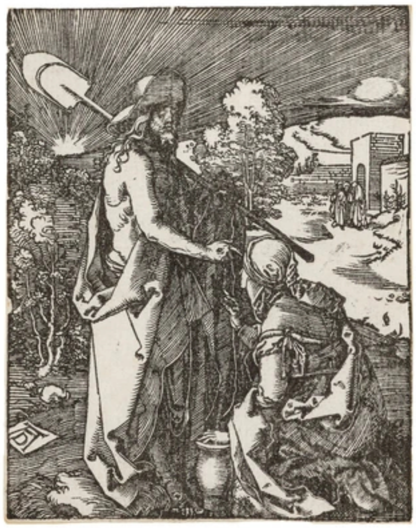
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
Christ Appearing to His Mother, ca. 1509-1511, from the series "The Small Passion", woodcut, monogrammed AD,12,6 x 9,5 cm, with tiny margins along framing lines, Bartsch 46, Meder 155 III a (of c), without text on the reverse, published after the Latin book edition of 1511, partly retouched in pen and brown ink, mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 15

Albrecht Dürer

Estimate:

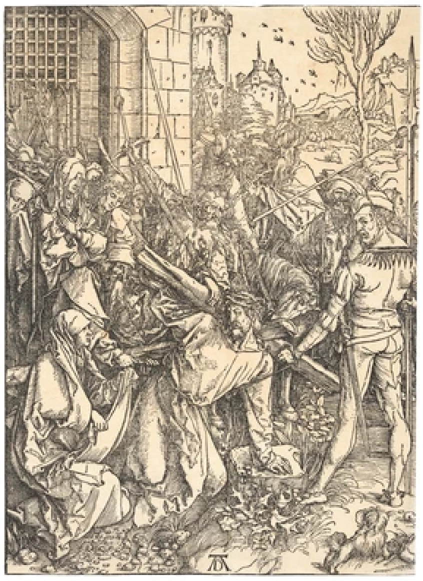
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
Christ Appearing to Mary Magdalen, ca. 1509-1511, from the series "The Small Passion", woodcut, monogrammed AD, 12,7 x 9,9 cm, with tiny margins along framing lines, Bartsch 47, Meder 156 III a (of c), without text on the reverse, published after the Latin book edition of 1511, mounted, framed, (Sch)

Provenance:
Collection F. Baumgartner (mid-19th century), Vienna, Lugt 2900;
Private collection, Austria.



Lot No. 16

Albrecht Dürer

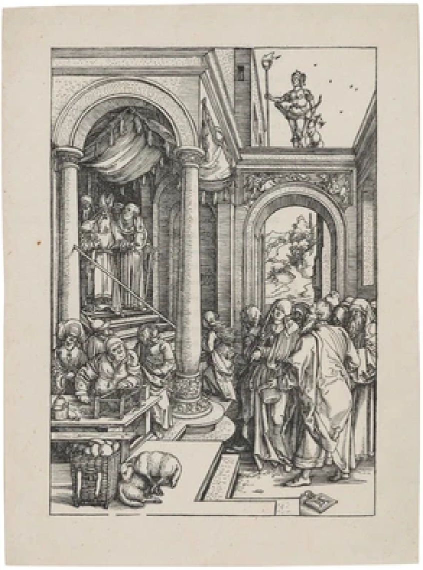
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Nuremberg 1471-1528)
Christ Carrying the Cross, ca. 1498, from the series "The Large Passion", woodcut on laid paper, with watermark "Large coat-of arms eagle and Imperial crown“ (Meder watermark 279, prior to 1600), 39 x 28,3 cm, trimmed along framing lines and slightly within at right margin, Bartsch 10, Meder 119 a (of c), with the crack through the monogram to the chest of Christ, unframed, (Sch)



Lot No. 17

Albrecht Dürer

Estimate:

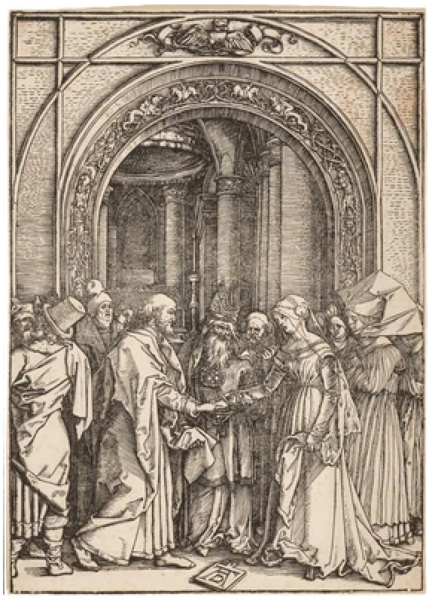
EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 3.500,-

(Nuremberg 1471-1528)
The Presentation of Mary in the Temple, ca. 1505, from the series „The Life of the Virgin“, woodcut on laid paper, monogrammed AD, 29,6 x 21 cm (depiction), 35,5 x 26,5 cm (dimensions of sheet), Latin text edition 1511, Meder 193 II (of III h), Bartsch 81, mounted, framed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 18

Albrecht Dürer

Estimate:

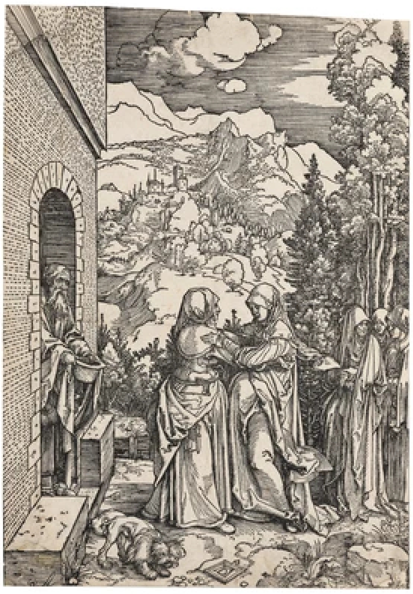
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
The Betrothal of the Virgin, ca. 1504/05, from the series „The Life of the Virgin", woodcut, monogrammed AD, 29,5 x 21 cm, on laid paper with watermark "coat of arms of Württemberg" (Meder watermark 188), with tiny margins along framing lines, Bartsch 194, Meder 194 e (of h), without text on the reverse, published after the Latin book edition of 1511, mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 19 -

Albrecht Dürer

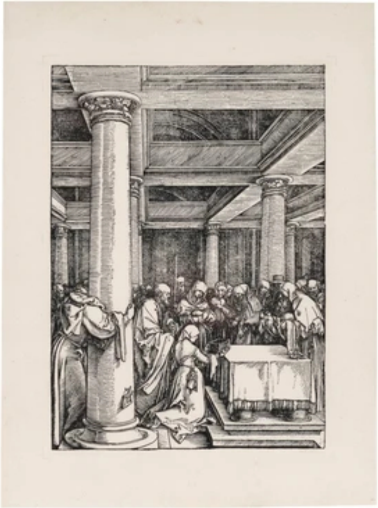
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
The Visitation, ca. 1503, from the series „The Life of the Virgin ", woodcut, monogrammed AD, on laid paper with watermark "Small town gate" (Meder watermark 273), 29,6 x 21 cm, trimmed within framing lines, Meder 196 presumably c (of g), made up losses at upper and lower corners and retouched in pen and black ink, unframed, (Sch)



Lot No. 20

Albrecht Dürer

Estimate:

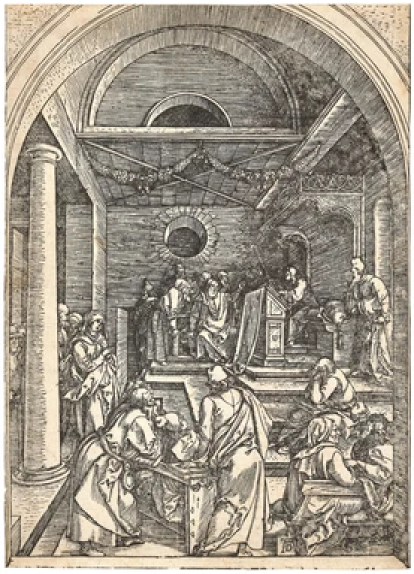
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Nuremberg 1471-1528)
The Presentation in the Temple, ca. 1505, from the series „The Life of the Virgin ", woodcut, monogrammed AD, on laid paper with watermark "Shield with oblique beam" (Meder watermark 246), 29,5 x 21,1 cm, with wide margins along framing lines, Bartsch 88, Meder 200 f (of f), mounted, unframed, (Sch)

Brilliant, strong impression of state Meder f (of f), in the center somewhat fading, otherwise in excellent condition.



Lot No. 21

Albrecht Dürer

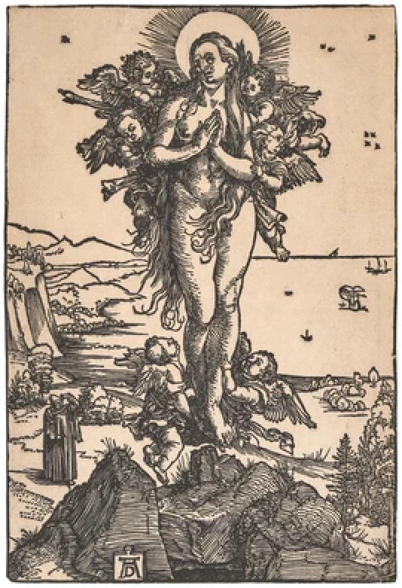
Estimate:

EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
Christ Among the Doctors, ca. 1503, from the series „The Life of the Virgin", woodcut, monogrammed AD, on laid paper with watermark "Shield with oblique beam" (Meder watermark 246), 29,2 x 21 cm, trimmed along framing lines and within framing line at upper margin, Bartsch 91, Meder 203 g (of g), unframed, (Sch)



Lot No. 22

Albrecht Dürer

Estimate:

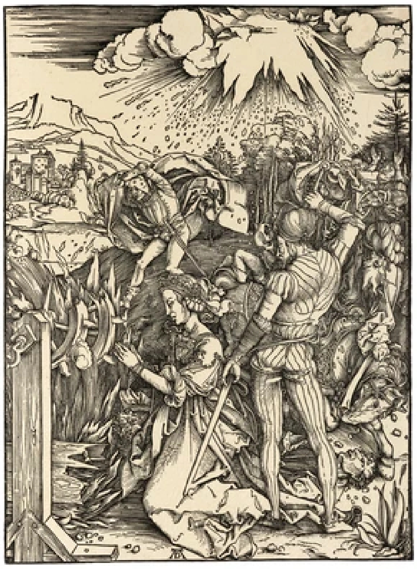
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Nuremberg 1471-1528)
The Ecstasy of Mary Magdalene, ca. 1504/05, woodcut on laid paper, monogrammed AD, 21,3 x 14,4 cm, trimmed along framing lines, Bartsch 121, Meder 237 c (of f), mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 23

Albrecht Dürer

Estimate:

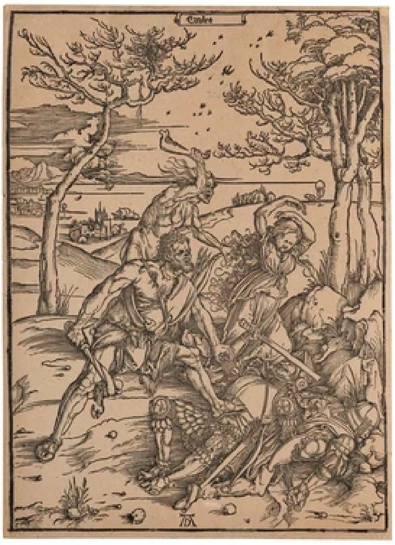
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
The Martyrdom of Saint Catherine, ca. 1496-1497, woodcut, monogrammed AD, 39 x 28,6 cm, Bartsch 120, Meder 236 f (of g), later edition, ca. 1600, unframed, (Sch)

Provenance:
Private collection, Italy.



Lot No. 24

Albrecht Dürer

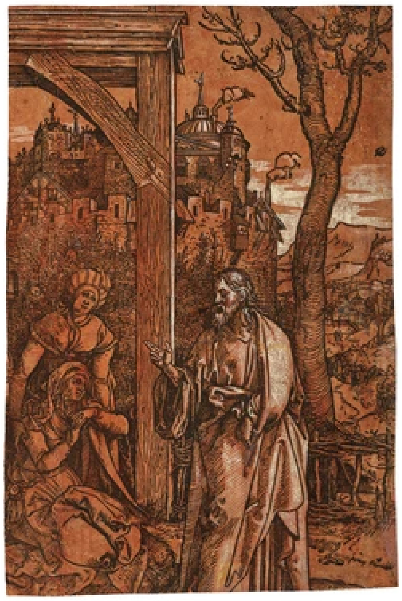
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Nuremberg 1471-1528)
Hercules, ca. 1496-1498, woodcut on laid paper, monogrammed AD, 39,4 x 28,5 cm, with narrow margins along framing lines, Bartsch 127, Meder 238 III c (of c), later impression on laid paper, without watermark, around 1700, unframed, (Sch)



Lot No. 25

Albrecht Dürer

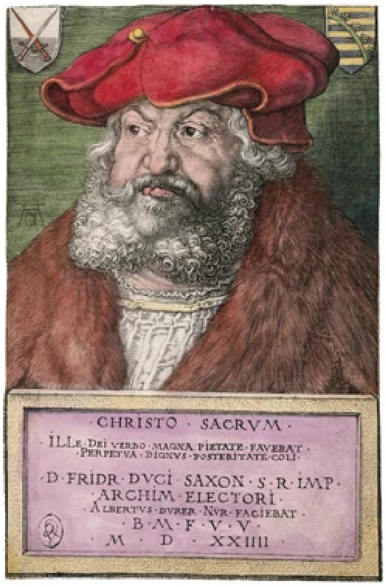
Estimate:

EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 3.600,-

(Nuremberg 1471-1528)
Christ Taking Leave of His Mother, nach 1507, from the series „The Life of the Virgin ", woodcut, on tinted laid paper, heightened with white gouache, 25,9 x 17,1 cm, the margins trimmed 3,5 cm within framing lines, laid down on fine Japanese paper, professionally repaired tears and losses, Bartsch 92, Meder 204, edition without text, unique copy with reworkings providing a chiaroscuro effect, unframed, (Sch)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Lot No. 26

Albrecht Dürer

Estimate:

EUR 6.000,- to EUR 8.000,-

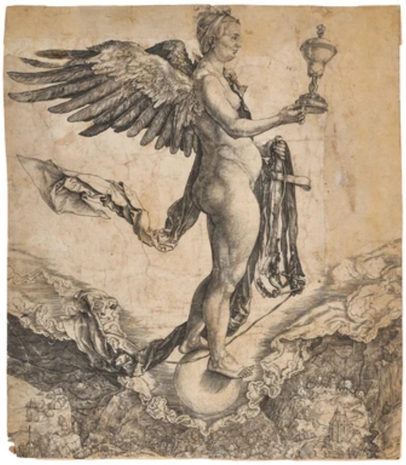
Starting bid:

EUR 5.500,-

(Nuremberg 1471-1528)
Frederick the Wise, Prince-elector of Saxony, 1524, engraving, monogrammed AD in the plate, on laid paper with watermark "Jug" (Briquet 12494, ca. 1520), 19,2x 12,5 cm, colored in red, green, brown, purple and yellow, Bartsch 104, Meder 102 I (c-d) of II, unframed, (Sch)

Provenance:
Collection Rufino Varela (died in 1909), Buenos-Ayres, Lugt 2249.

Rare and early impression of the first state (of II) with contemporary coloring, presumably ca. 1570-1590. Splendid and strong impression, clearly printing in all details, in excellent condition; extremely rare in this quality with the contemporary coloring.



Lot No. 27 -

Albrecht Dürer

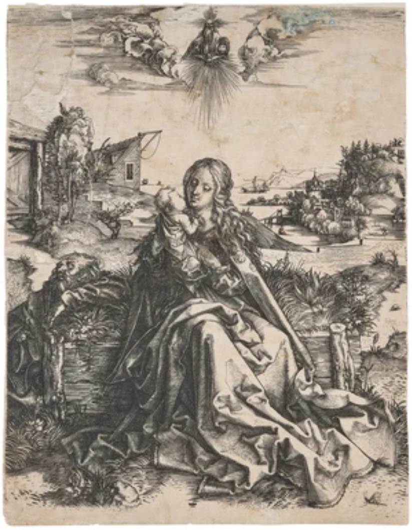
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Nuremberg 1471-1528)
Nemesis (The Great Fortune), ca. 1501/02, engraving, 26 x 22,7 cm, 1 cm respectively 5 cm missing from each top and bottom margins due to cropping within platemark, old mounting on another laid paper, Bartsch 77, Meder 72 II f (of f), browned, considerably damaged, repaired tears and losses, unframed, (Sch)



Lot No. 28 -

Albrecht Dürer

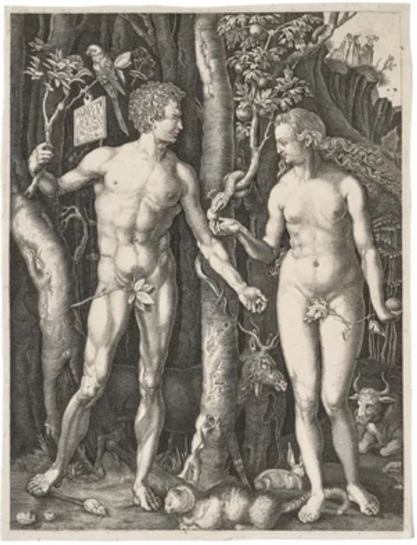
Estimate:

EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Nuremberg 1471-1528)
The Holy Family with the Dragonfly, ca. 1495, engraving on laid paper, monogrammed AD in the plate 24 x 18,5 cm, trimmed along platemarks, Bartsch 44, Meder 42 h-i (of k), browned, stained, damaged, restored tears and losses, unframed, (Sch)



Lot No. 29

After Albrecht Dürer

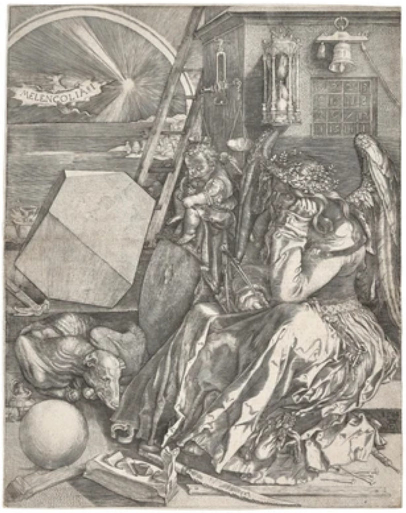
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(1471-1528)
Adam and Eve, engraving, with the monogram of Dürer and the date in the mongram plate "ALBERT DURER NORICUS FACIEBAT Ae. 1504", on laid paper with watermark "J HONIG & ZOONEN", 25,2 x 19,2 cm, with narrow margins along platemarks, compare Bartsch 1 (copy), unframed, (Sch)



Lot No. 30

After Albrecht Dürer

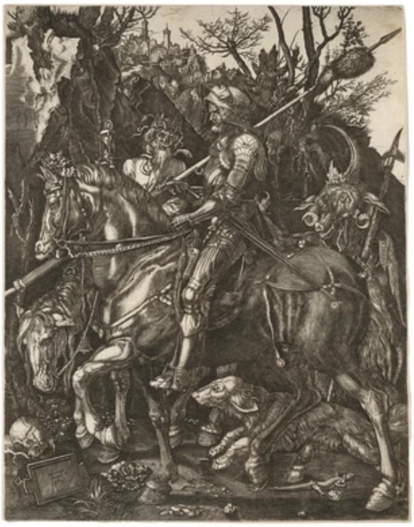
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(1471-1528)
Melencolia I, engraving, with the monogram of Dürer AD, dated 1514, on fine laid paper, 23,5 x 18,8 cm, trimmed along platemarks, Bartsch 74b (copy), with the cross and the vertical line in the key on Melancholy’s hip, restored tear from the waist to the right margin, unframed, (Sch)



Lot No. 31

After Albrecht Dürer

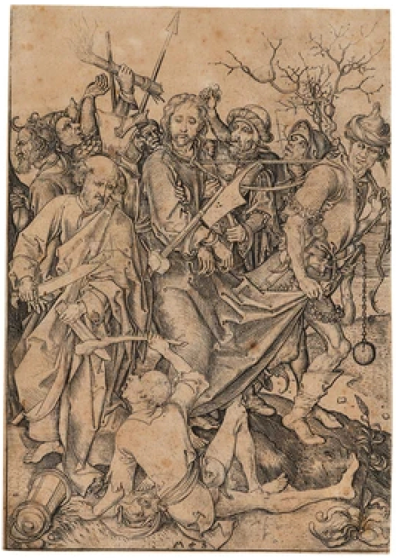
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(1471-1528)
Knight, Death, and the Devil, engraving, with the monogram of Dürer AD, letter S and date 1514 are missing, on laid paper with watermark "crowned lily coat of arms", 23,8 x 18,5 cm, trimmed along platemarks, Bartsch 98a (copy), unframed, (Sch)



Lot No. 32

Martin Schongauer

Estimate:

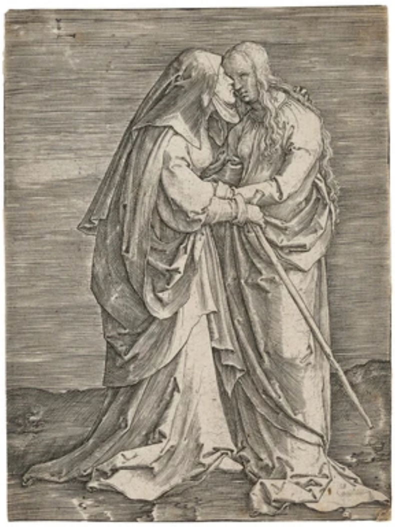
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Colmar ca. 1430-1491 Breisach)
The Betrayal and Capture of Christ, ca. 1470/82, engraving, on laid paper with watermark "bull’s head", monogrammed MS in the plate, 16,6 x 11,9 cm, trimmed along platemarks, Lehrs 20, Bartsch 10, browned, stained, unframed, (Sch)

A fine and clear impression, slightly fading in some areas, on fine laid paper with watermark "bull’s head". Browned and somewhat stained, otherwise in good condition. Very rare.



Lot No. 33

Lucas van Leyden

Estimate:

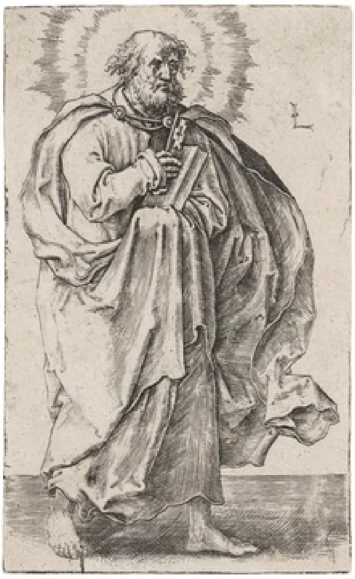
EUR 400,- to EUR 500,-

Starting bid:

EUR 300,-

(Leiden 1494-1533)
The Visitation, 1520, engraving on laid paper, monogrammed L in the plate, 10,8 x 8,1 cm, trimmed along platemarks, Bartsch 38, mounted, unframed, (Sch)

Provenance:
Doublette of Kunsthalle Bremen;
Private collection, Austria.



Lot No. 34

Lucas van Leyden

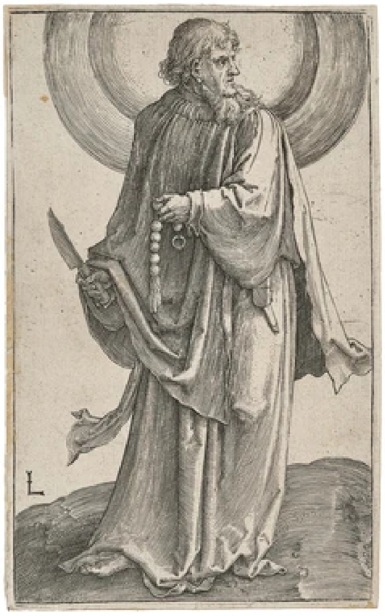
Estimate:

EUR 400,- to EUR 600,-

Starting bid:

EUR 400,-

(Leiden 1494-1533)
Apostle Peter, 1510, engraving on fine laid paper, monogrammed L in the plate,11,6 x 7 cm, trimmed along platemarks, Bartsch 87, New Hollstein 87, only state, unframed, (Sch)



Lot No. 35

Lucas van Leyden

Estimate:

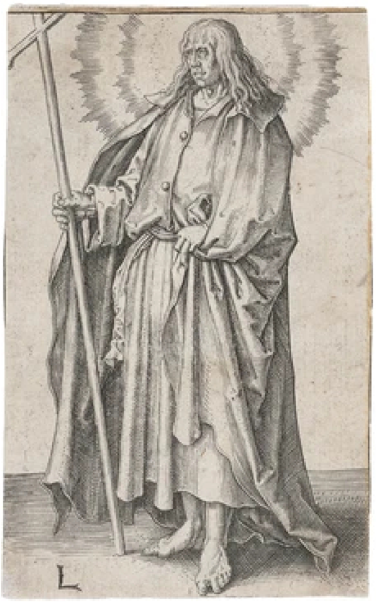
EUR 400,- to EUR 500,-

Starting bid:

EUR 300,-

(Leiden 1494-1533)
Apostle Bartholomew, engraving on laid paper, monogrammed L in the plate, 12 x 7,4 cm, with tiny margins along platemarks, Bartsch 94, fixed to support, unframed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 36

Lucas van Leyden

Estimate:

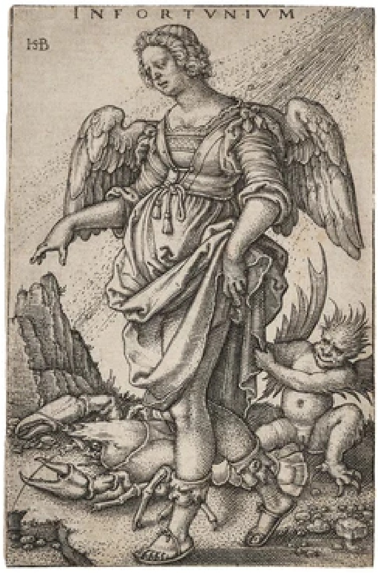
EUR 400,- to EUR 600,-

Starting bid:

EUR 400,-

(Leiden 1494-1533)
Apostle Philip, 1510, engraving on fine laid paper, monogrammed L in the plate,11,4 x 7 cm, trimmed within platemark at lower margin, Bartsch 95, New Hollstein 95, only state, unframed, (Sch)

Provenance:
Collection J. Burleigh James (1811-1891), Knowbury Park, Lugt 1425.



Lot No. 37

Hans Sebald Beham

Estimate:

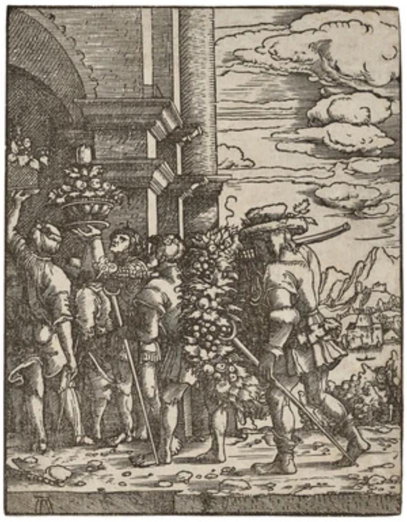
EUR 600,- to EUR 800,-

Starting bid:

EUR 500,-

(Nuremberg 1500-1550 Frankfurt)
Infortunium/The Misfortune, engraving on fine laid paper, monogrammed HSB in the plate, 7,8 x 5,1 cm, trimmed along platemarks, fixed to support, Bartsch 141, Pauli 144 III (of IV), prior to the vertical hatches at the right of left leg of the demon, unframed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 38

Albrecht Altdorfer

Estimate:

EUR 4.000,- to EUR 6.000,-

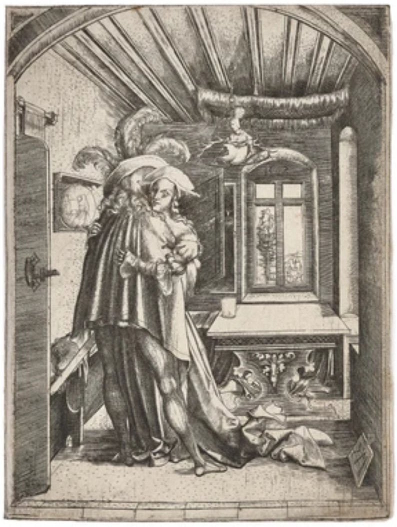
Starting bid:

EUR 3.000,-

(1480-1538 Regensburg)
Joshua and Caleb carrying fruit of the Promised Land, ca. 1520-1525, woodcut on fine laid paper, monogrammed AD, 12,1 x 9,4 cm, trimmed along framing lines, fixed to support, Bartsch 42, Winzinger 92, unframed, (Sch)

Provenance:
Private collection, Austria.

Excellent, saturated impression with rich contrasts of this very rare woodcut. Only three more copies were offered on the art market in the last three decades.



Lot No. 39

Master MZ, Matthäus Zasinger

Estimate:

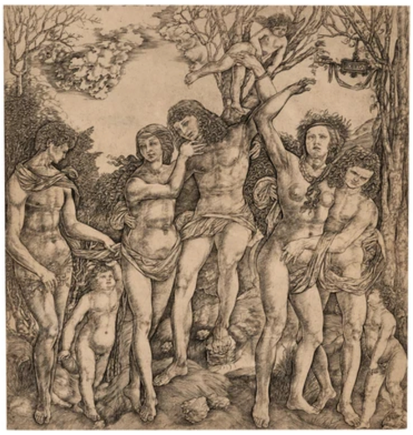
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(active in Germany ca.1500)
The Embrace, ca. 1500-1503, engraving, monogrammed MZ, on fine laid paper, with watermark "coat of arms of Schrobenhausen", 15,8 x 11,8 cm, trimmed along platemarks, Bartsch 15, Lehrs 16, mounted, unframed, (Sch)

Excellent, clear impression with rich contrasts and fine wiping scribbles, on laid paper with watermark "coat of arms of Schrobenhausen ". Slightly browned, otherwise in excellent condition.



Lot No. 40

Cristofano di Michele Martini (Il Robetta)

Estimate:

EUR 8.000,- to EUR 10.000,-

Starting bid:

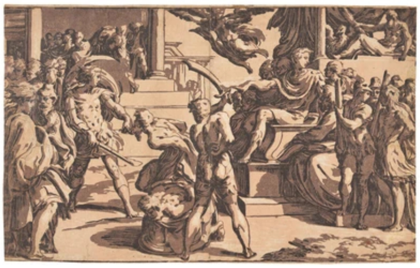
EUR 7.000,-

(Florence 1462-after 1535 Florence)
Allegory of the Power of Love, prior to 1535, engraving, inscribed "Robeta" in the plate at the upper right, on laid paper with watermark "letter M, with a coat of arms with a star on top" (similar to Briquet 8390, there dated to Florence ca. 1529), 29,5 x 27,8 cm, trimmed along platemarks, mounted, framed, (Sch)

Provenance:
Auction Galerie Kornfeld, Berne, 18th June 2010, lot 91;
Auction Van Ham, Cologne, From a Universal Collector - The Olbricht Collection, 19th November, 2020, lot 1020;
Private collection, Austria.

Literature:
P. Bellini, Catalogo completo dell'opera grafica del Robetta, Milan 1973;
J. Levinson, K. Oberhuber, J. Sheehan, Early Italian Engravings from the National Gallery of Art, Washington, D. C., 1973, No. 120;
A. Hind, Early Italian engraving: a critical catalogue with complete reproduction of all the prints described, Vol. 1: Florentine engravings and anonymous prints of other schools, New York 1938, D. II. 29;
A. von Bartsch, Le Peintre Graveur, Vienna 1811, Vol. 13, p. 406, No. 25;
The Illustrated Bartsch, New York 1978, Vol. 25, S. 299.

The enigmatic depiction in this engraving, whose complex allegory presumably reflects Neoplatonic ideas and could allude to the transience of carnal love, has never been convincingly interpreted. The man in the middle of the composition, who is tied to a tree by Cupid, seems to be literally a “prisoner of love.” While his lover still caresses him with one hand, she is already turning her attention to another young man approaching from the left, while on the right the man takes the active role in abducting the object of his desire; however, these two lovers meet their death, as the putto at their side stands on a skull and points to it. The two genii have been interpreted as Hypnos (Sleep) and Thanatos (Death).
As usual with Robetta, the composition of the engraving combines German and Italian influences. The landscape background reflects early engravings by Dürer, while the figures suggest the influence of drawings by Filippino Lippi or his circle. The original copper plate is preserved in the British Museum (inv. no. 1888, 0117.13), on the reverse of which is another composition by Robetta depicting the “Adoration of the Kings.”
The present print is likely to be an extremely rare early impression of the plate, showing a previously unknown state prior to the damage to the lower left corner. The traces of lightly drawn lines mentioned by Hind, two vertical lines parallel to the right and left margins and a horizontal line at the level of the knees of the woman on the right, which may have served as an aid to the artist in engraving his plate, are also present in our copy. However, the etching marks on the thigh of the putto on the right, as can be seen in a print in the Rijksmuseum, Amsterdam (inv. no. RP-P-1907-28670) or the Staatliche Kunstsammlungen, Dresden (inv. no. A86160), as well as the etching mark on the right thigh of the bound figure, which can be seen on two copies in the British Museum (inv. no. 1895,0915.85 and 1845,0825.797) and on a sheet in the Metropolitan Museum, New York (inv. no. 29.44.20) are missing. The present print is therefore likely to be one of the earliest impressions from the plate in a previously undescribed state of printing prior to the damage to the lower left corner, which is absent in all other known copies of the engraving. No other copy of this earliest state of the plate is known to date.



Lot No. 41

Antonio da Trento

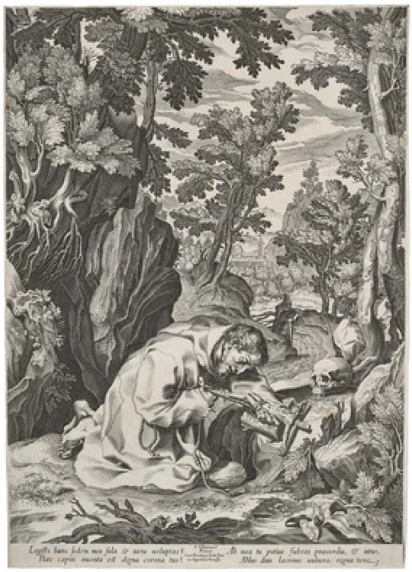
Estimate:

EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Trento 1508-1550)
The Martyrdom of Saints Peter and Paul, after Parmigiano, ca. 1527-1530, chiaroscuro woodcut from three blocks in black and brown, on laid paper, 29 x 46,5 cm, repaired tears, Bartsch 28, Gnann 61, second state, after the removal of letter "F" on the throne of the Emperor, mounted, unframed, (Sch)



Lot No. 42

Francesco Villamena

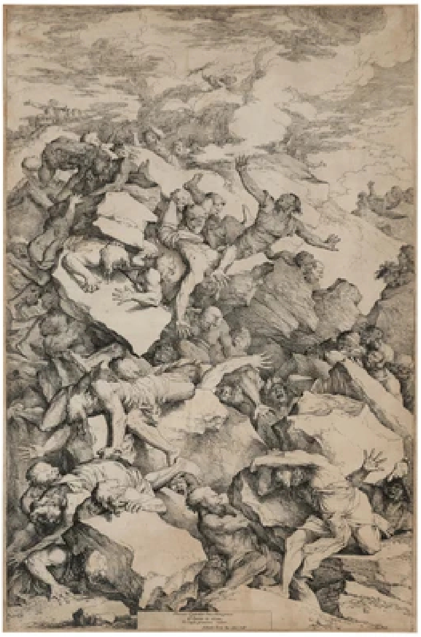
Estimate:

EUR 800,- to EUR 1.000,-

Starting bid:

EUR 700,-

(Assisi 1566-1624 Rome)
Saint Francis with the crucifix in the desert, engraving on laid paper, signed F. Villamena F. Romae in the plate, 48 x 34,5 cm, trimmed along platemarks, Nagler 36, unframed, (Sch)



Lot No. 43

Salvator Rosa

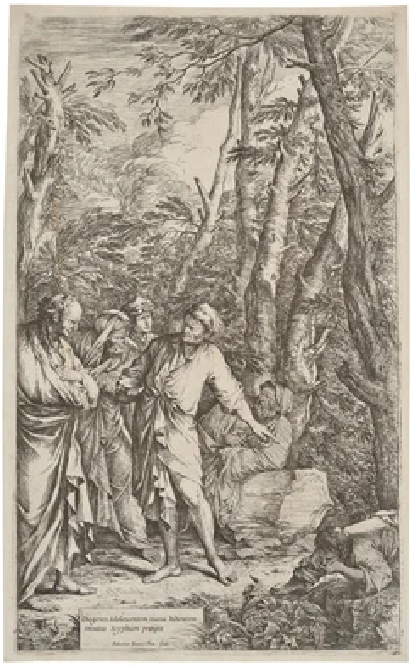
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Naples 1615-1673 Rome)
The Fall of the Giants, etching on laid paper, signed Salvator Rosa Inv. Pinx. Scul. in the plate, 71,5 x 47 cm, fixed to support, Bartsch 21, mounted, framed, (Sch)



Lot No. 44

Salvator Rosa

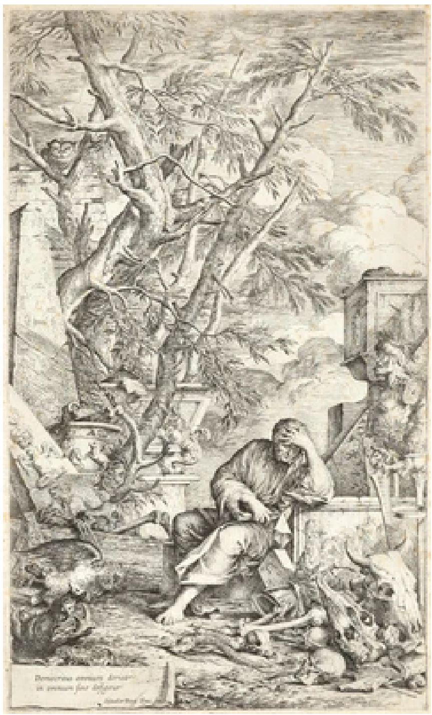
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 600,-

(Naples 1615-1673 Rome)
Two etchings: Diogenes Casting Away His Bowl, The Academy of Plato, etchings on laid paper, signed Salvator Rosa Inu. Fecit in the plate, each approx. .45,8 x 27,8 cm, with narrow margins along platemarks, Bartsch 3, 5, mounted, unframed, (2), (Sch)



Lot No. 45

Salvator Rosa

Estimate:

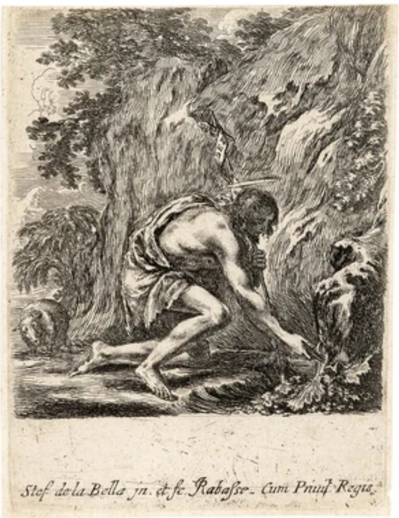
EUR 600,- to EUR 800,-

Starting bid:

EUR 450,-

(Naples 1615-1673 Rome)
Democritus in Meditation, 1662, etching on laid paper, signed Salvator Rosa Inv: scul: in the plate, 46 x 27,5 cm, with narrow margins along platemarks, stained, Bartsch 7, mounted, framed, (Sch)

Provenance:
Private collection, Austria.


Stef. de la Bella jn. et fe. Rabasse. Cum Priuil. Regis.

Lot No. 46

Stefano della Bella

Estimate:

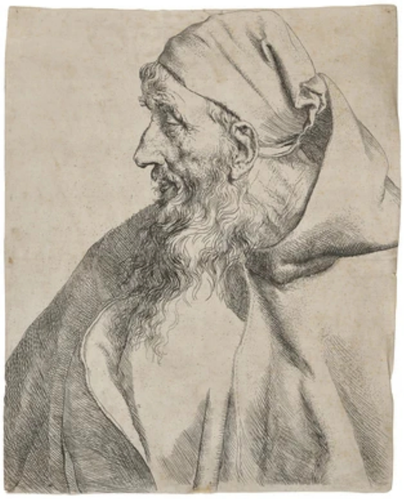
EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Florence 1610-1664)
Saint John the Baptist Collecting Water from a Spring, etching on laid paper, signed Stef. de la Bella in. et fec. in the plate,11,1 x 8,4 cm, with tiny margins along platemarks, De Vesme 26 III (of IV), mounted, framed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 47

Jan Lievens

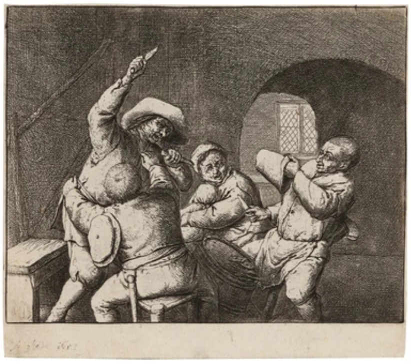
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Leiden 1607-1674 Amsterdam)
Bust of a Capuchin Monk, etching on fine laid paper, with watermark "angel in an oval with ornamental decoration", 26,3 x 21,4 cm (dimensions of sheet), trimmed within platemarks at side margins, Bartsch 18, New Hollstein 27 I (of II), browned, somewhat stained, mounted, unframed, (Sch)



Lot No. 48

Adriaen van Ostade

Estimate:

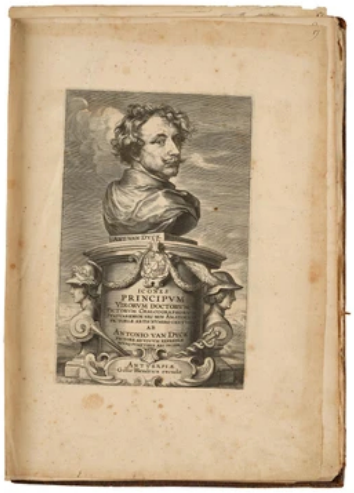
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Haarlem 1610-1685)
Knife Fight, 1653, etching on laid paper, signed and dated Av. Ostade 1653 in the plate, 12,7 x 14,5 cm, trimmed along platemarks, Godefroy 18 VI (of VIII), unframed, (Sch)

Provenance:
Collection Naudet (ca. 1760-1830), Paris, Lugt 1938, his inscription and dating 1814;
Collection Wilhelm August Ackermann (1793-1865), Lübeck and Dresden, Lugt 791.



Lot No. 49

Anthonis van Dyck

Estimate:

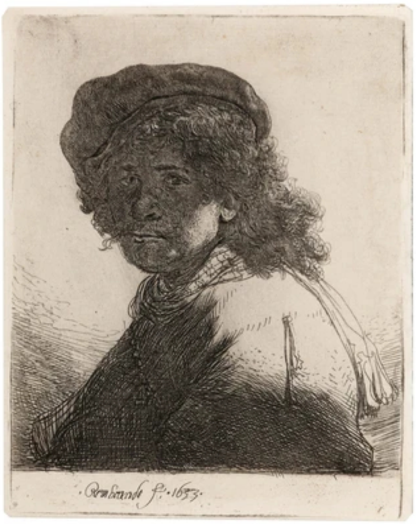
EUR 6.000,- to EUR 8.000,-

Starting bid:

EUR 6.000,-

(Antwerpen 1599 - 1641 London)
A series of 86 sheets: Icones Principum Virorum Doctorum, Pictorum Chalcographorum Stautuariorum nec non Amatorum Pictoriae Artis numero centum, the etchings of the portrait series on laid paper, watermark "seven-pointed fool's cap" and "coat of arms of Amsterdam", 14 original etchings, engraved by van Dyck, the other sheets engraved after van Dyck, with the engraved title and the self-portrait of the artist and the address of Gillis Hendricx, each approx. 37,5 x 26,5 cm (dimensions of sheet), in an embossed leather binding, (86), (Sch)

Excellent, saturated impressions with full margins along platemarks, browned and stained, some tears to margins and somewhat wrinkled, 14 sheets loose and trimmed with uneven edges. The leather binding somewhat stained and the spine partly damaged, otherwise in a good condition. 86 sheets, including 14 individual etchings by van Dyck: Portrait of the artist NHD 1 V (of VII), Pieter Brueghel the younger NHD 3 V (of VI), Erasmus von Rotterdam NHD 4 V (of V), Frans Franken NHD 5 VI (of VII), Adam van Noort, NHD 7 VI (of VII), Jan Snellinx NHD 9 VI (of VII), Frans Snyders NHD 10 VI (of VII), Justus Susterman NHD 11 V (of V), Lukas Vorsterman NHD 12 VI (of VII), Paul de Vos NHD 13 VI (of VI), Willem de Vos NHD 14 VI (of VI), Jan de Wael NHD 15 V-VI (of VI), Antonius Triest NHD 45 VIII (of X), Antony Cornelissen NHD 55 V (of VI).



Lot No. 50 -

Rembrandt Harmensz van Rijn

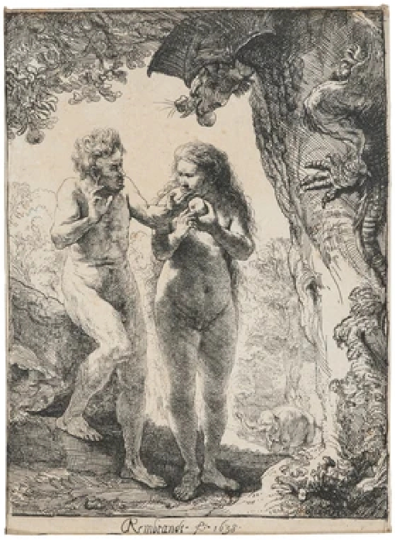
Estimate:

EUR 10.000,- to EUR 15.000,-

Starting bid:

EUR 10.000,-

(Leiden 1606-1669 Amsterdam)
Self-portrait in a cap and scarf, with the face dark, 1633, etching on laid paper, signed and dated Rembrandt f. 1633 in the plate, 13,2 x 10,3 cm, with narrow margins along platemarks, Bartsch 17, White-Boon 17, New Hollstein 120 III (of V), unframed, (Sch)



Lot No. 51

Rembrandt Harmensz van Rijn

Estimate:

EUR 15.000,- to EUR 20.000,-

Starting bid:

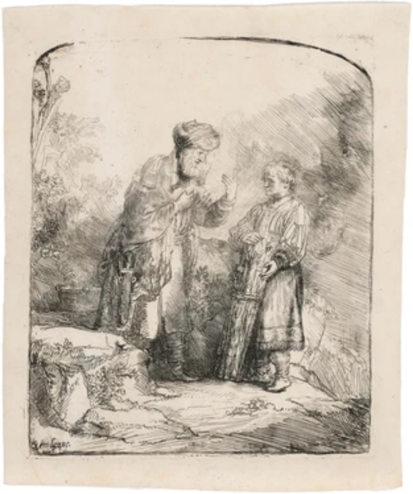
EUR 12.000,-

(Leiden 1606-1669 Amsterdam)
Adam and Eve, 1638, etching on fine laid paper, signed and dated Rembrandt. f. 1638. in the plate, 16,2 x 11,6 cm, with narrow margins along platemarks, Bartsch 28, White-Boon 28, New Hollstein 168 II (of II), mounted, framed, (Sch)

Provenance:
Collection Adalbert von Lanna (1836-1909), Prague, Lugt 2773;
Inscribed in pencil "Boerner Leipzig / 29 Aug 94";
Illegible collector's stamp;
Private collection, Germany.

Splendid, bright and saturated impression of the second state, with the tiny stain on the nose of Eve, the outline of the bank behind Adam strengthened and continuous. On fine laid paper without watermark, with narrow margins along platemarks. Fixed to support at upper margin, slightly browned and some minor staining, otherwise in excellent condition. Very rare.

The scene of the Fall of Man is the only depiction of Adam and Eve in Rembrandt's graphic work and dates from the artist's early period. In contrast to Dürer's 1504 depiction of the Fall of Man, which portrays the couple in physical perfection in keeping with the tradition of the Italian Renaissance, Rembrandt presents the two figures in a lifelike and realistic manner. With their natural, imperfect body shapes, disheveled hair, and expressive, almost caricature-like facial features, Adam and Eve resemble an ordinary Dutch couple and, in their naturalism, are far removed from Dürer's idealized image. In the etching, Rembrandt presents an almost satirical vision of the biblical narrative and lends the image additional humor and complexity through a few details. For instance, he transforms the menacing serpent into a grotesque dragon with bat wings, while in the background a trumpeting elephant further amplifies the scene's absurdity. The narrative depth of the etching is revealed in the psychological portrayal of Adam and Eve and the emotional exchange between the two figures at the decisive moment of temptation. While Eve knowingly offers the forbidden fruit, Adam is torn between temptation and conscience and hesitantly reaches for the fruit, while raising a finger with his other hand to warn Eve of the consequences of her actions. The figures' expressive facial expressions and relaxed postures convey the absence of any shame or concern about what is to come. While preliminary sketches for many of his graphic works have rarely survived, two surviving sketches for "Adam and Eve" (David H. Felix Collection, Philadelphia, and the Prentenkabinet, Leiden University) suggest that he carefully worked out the composition (see O. Benesch, The Drawings of Rembrandt, Vol. 1, The Leiden Years. The Early Amsterdam Period 1625 - 1640, London 1954, cat. nos. 163, 164). The etching exists in two plate states, with only two copies of the first state known: one in the British Museum, London (Inv. No. 1852,1211.42) and one in the Albertina, Vienna (Inv. No. DG1926/38). In the second state, Rembrandt made minor changes to the hill against which Adam is leaning. Since the plate was lost early on, copies of the second state are now extremely rare. Due to the great significance that Rembrandt's etching of the Fall of Man holds in the artist's graphic oeuvre, comparable prints can be found in the world's most important collections, including the Rijksmuseum, Amsterdam, the British Museum, London, and the Metropolitan Museum of Art, New York.



Lot No. 52

Rembrandt Harmensz van Rijn

Estimate:

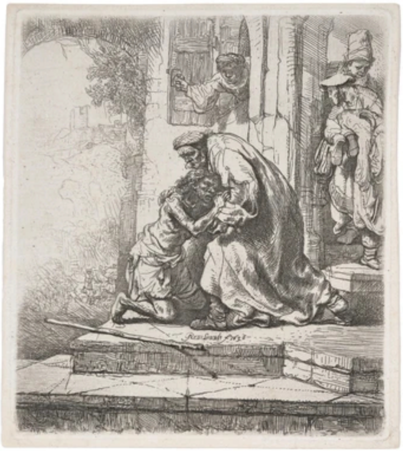
EUR 8.000,- to EUR 10.000,-

Starting bid:

EUR 7.000,-

(Leiden 1606-1669 Amsterdam)
Abraham and Isaac, 1645, etching on fine laid paper, signed and dated Rembrant. / 1645. in the plate, 15,7 x 13 cm, with margins up to one centimeter along platemarks, Bartsch 34, White-Boon 34, New Hollstein 224 I (of II), unframed, (Sch)

An excellent and saturated impression of the first state (of II) with rich contrasts. With the nearly closed arched line at top margin and prior to the revisions to the outline on Abraham's right shoulder, between his left hand and Isaac's face. In excellent condition.



Lot No. 53 -

Rembrandt Harmensz van Rijn

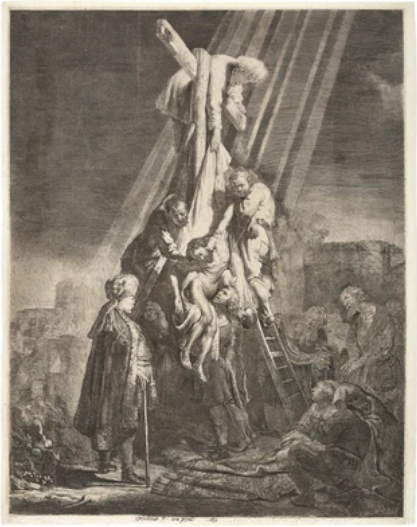
Estimate:

EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 4.000,-

(Leiden 1606-1669 Amsterdam)
The Return of the Prodigal Son, 1636, etching on laid paper, signed and dated Rembrandt f 1636. in the plate,15,6 x 13,6 cm, with narrow margins along platemarks, Bartsch 91, White-Boon 91, New Hollstein 159 II (of III), unframed, (Sch)



Lot No. 54

Rembrandt Harmensz van Rijn

Estimate:

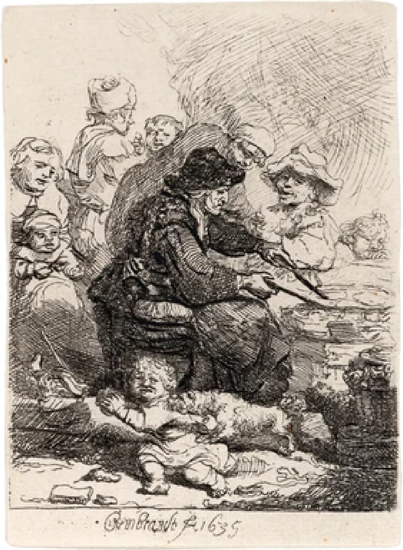
EUR 10.000,- to EUR 15.000,-

Starting bid:

EUR 10.000,-

(Leiden 1606-1669 Amsterdam)
The Descent from the Cross: the second plate, 1633, etching and engraving on laid paper, signed and dated Rembrandt. f. cum pryvl. 1633 in the plate, 53 x 41,5 cm, with narrow margins along platemarks, Bartsch 81, White-Boon 81, New Hollstein 119 VI (of VIII), unframed, (Sch)

An excellent, velvety impression of the VIth state with rich contrasts after the removal of Justus Danckerts' address. In an excellent condition.



Lot No. 55 -

Rembrandt Harmensz van Rijn

Estimate:

EUR 10.000,- to EUR 15.000,-

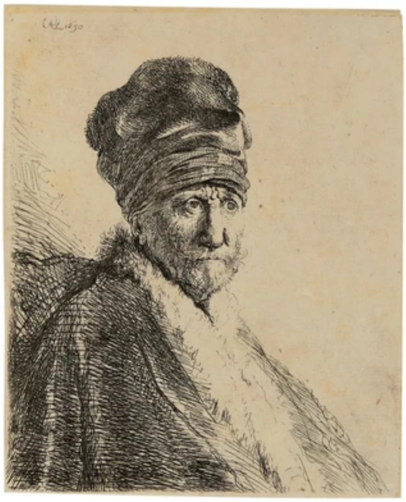
Starting bid:

EUR 10.000,-

(Leiden 1606-1669 Amsterdam)
The Pancake Woman, 1635, etching on laid paper, in the plate signed and dated Rembrandt. ft 1635., 10,9 x 7,7 cm, with tiny margins along platemarks, Bartsch 124, White-Boon 124, New Hollstein 144 II (of VII), mounted, unframed, (Sch)

Provenance:
Anonymous collector's stamp monogram "HFP in a circle" (not with Lugt).

A brilliant, saturated and clear impression of the second state (of VII) with rich contrasts and prior to the further reworkings. In excellent condition.



Lot No. 56 -

Rembrandt Harmensz van Rijn

Estimate:

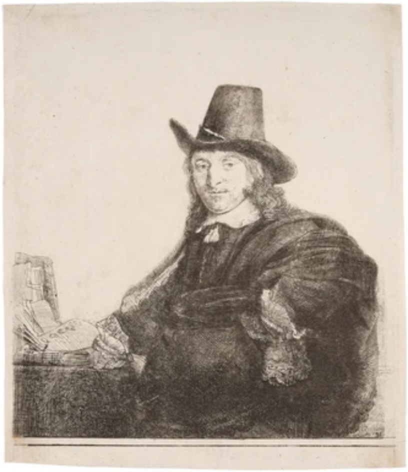
EUR 6.000,- to EUR 8.000,-

Starting bid:

EUR 6.000,-

(Leiden 1606-1669 Amsterdam)
Bust of a Man Wearing a High Cap, Rembrandt's father (?), 1630, etching and drypoint on laid paper, monogrammed and dated RL 1630 in the plate, 10,2 x 8,4 cm, with tiny margins along platemarks, laid down on a later paper, Bartsch 321, White-Boon 321, New Hollstein 57 III (of VI),(Sch)

Provenance:
Collection J. E. Wetterauer (born in 1946, Stuttgart), Lugt 4267.



Lot No. 57

Rembrandt Harmensz van Rijn

Estimate:

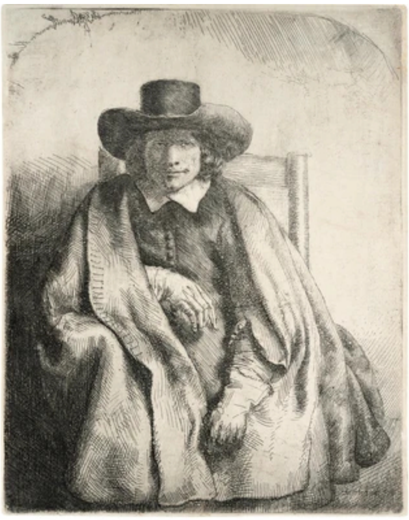
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
Jan Asselijn, Painter, ca. 1647, etching, engraving and drypoint on fine laid paper, signed and dated Rembr f 16 in the plate, 20,2 x 17 cm, trimmed within platemark at lower margin, with narrow margins at upper and side margins, Bartsch 277, White-Boon 277, New Hollstein 236 III (of VII), unframed, (Sch)

Excellent and velvety impression of the third state (of VII) with rich contrasts, prior to the further shading. Trimmed along lower margin of the platemark; slightly stained at the lower two corners; a small crease at upper left corner and a small loss at upper right corner professionally repaired. Otherwise in very good condition.



Lot No. 58

Rembrandt Harmensz van Rijn

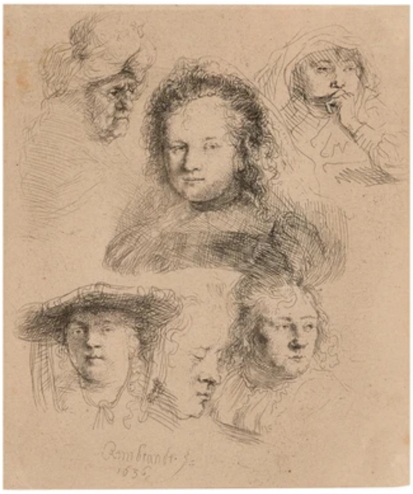
Estimate:

EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.400,-

(Leiden 1606-1669 Amsterdam)
Clement de Jonghe, 1651, etching and drypoint, on laid paper, signed and dated Rembrandt f 1651 in the plate, 20,7 x 16,1 cm, with narrow margins along platemarks, Bartsch 272, White-Boon 272, New Hollstein 264 IX (of X), mounted, unframed, (Sch)



Lot No. 59 -

Rembrandt Harmensz van Rijn

Estimate:

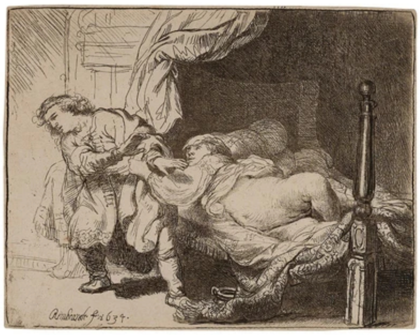
EUR 8.000,- to EUR 10.000,-

Starting bid:

EUR 8.000,-

(Leiden 1606-1669 Amsterdam)
Studies of the Head of Saskia and Others, 1636, etching on laid paper, signed and dated Rembrandt. f 1636. in the plate, 15,1 x 12,6 cm, Bartsch 365, White-Boon 365, New Hollstein 157 I (of II), mounted, framed, (Sch)

An excellent and clear, contemporary print of the first state with fine details, printed during Rembrandt’s lifetime. The lines between Saskia’s head and the turban of the woman on the left only faintly visible. In excellent condition.



Lot No. 60 -

Rembrandt Harmensz van Rijn

Estimate:

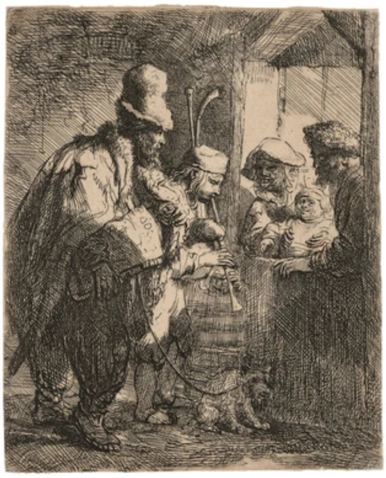
EUR 8.000,- to EUR 10.000,-

Starting bid:

EUR 8.000,-

(Leiden 1606-1669 Amsterdam)
Joseph and Potiphar's Wife, 1634, etching on laid paper, signed and dated Rembrandt f 1634. in the plate, 9 x 11,5 cm, trimmed along platemarks, Bartsch 39, White-Boon 39, New Hollstein 128 II (of IV), mounted, unframed, (Sch)

A splendid and bright impression with rich contrasts of the second state (of IV), prior to the diagonal hatchings in the shades and at upper right corner. In excellent condition.



Lot No. 61

Rembrandt Harmensz van Rijn

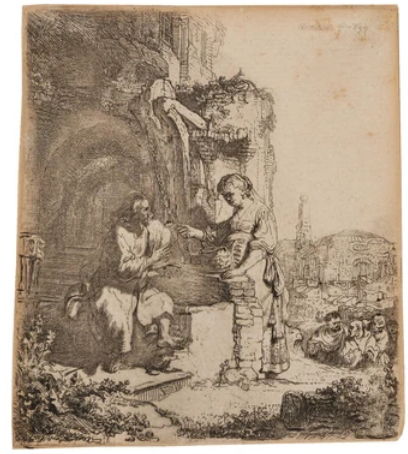
Estimate:

EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
The Strolling Musicians, ca. 1635, etching on laid paper, 13,8 x 11,4 cm, trimmed along platemarks, fixed to cardboard, Bartsch 119, White-Boon 119, New Hollstein 141 II (of III), mounted, unframed, (Sch)



Lot No. 62

Rembrandt Harmensz van Rijn

Estimate:

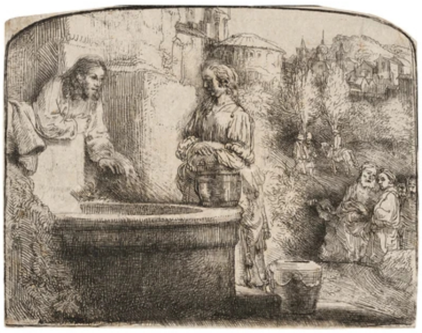
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
Christ and the Woman of Samaria among Ruins, 1634, etching and drypoint on laid paper, signed and dated Rembrandt f. 1634 in the plate,12,3 x 10,6 cm, with tiny margins along platemarks, Bartsch 71, White-Boon 71, New Hollstein 127 IV (of V), browned, somewhat stained, framed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 63

Rembrandt Harmensz van Rijn

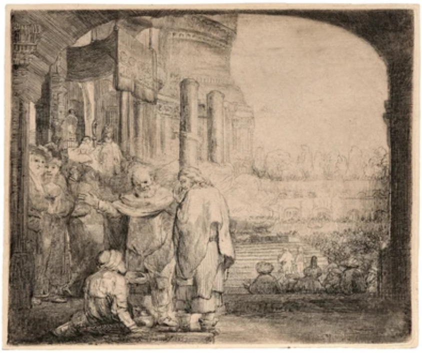
Estimate:

EUR 1.600,- to EUR 2.000,-

Starting bid:

EUR 1.600,-

(Leiden 1606-1669 Amsterdam)
Christ and the Woman of Samaria (an arched print), 1657, etching and drypoint on laid paper, signed and dated Rembrandt/ f. 1658. in the plate, 12,5 x 16 cm, fixed to support along margins, Bartsch 70, White-Boon 70, New Hollstein 302 IV (of IV), unframed, (Sch)



Lot No. 64

Rembrandt Harmensz van Rijn

Estimate:

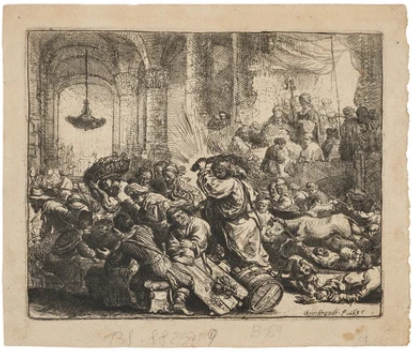
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 1.800,-

(Leiden 1606-1669 Amsterdam)
Peter and John at the gate of the temple, 1659, etching, engraving and drypoint, signed and dated Rembrandt f. 1659 in the plate, 18 x 21,5 cm, with narrow margins along platemarks, Bartsch 94, White-Boon 94, New Hollstein 312 V (of VI), unframed, (Sch)

Provenance:
Private collection, Italy.



Lot No. 65

Rembrandt Harmensz van Rijn

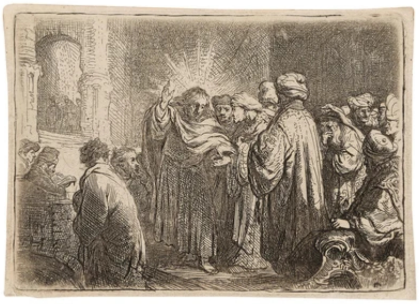
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Leiden 1606-1669 Amsterdam)
Two etchings, A: Christ Driving the Money Changers from the Temple, 1635, etching and drypoint on laid paper, 13,6 x 16,9 cm, with narrow margins along platemarks, Bartsch 69, White-Boon 69, New Hollstein 139 IV (of IV), Edition Basan: B: The Angel Leaving the Family of Tobias, 1641, etching and drypoint on laid paper, in the plate signed and dated Rembrandt f 1641.,10,3 x 15,4 cm, with wide margins along platemarks, Bartsch 43, White-Boon 43, New Hollstein 189 IX (of IX), Edition Basan, both etchings printed on one sheet (recto and reverse), unframed, (Sch)



Lot No. 66

Rembrandt Harmensz van Rijn

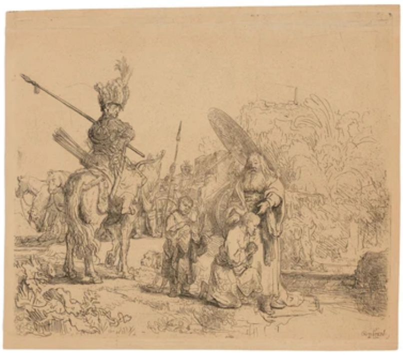
Estimate:

EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 1.800,-

(Leiden 1606-1669 Amsterdam)
The Tribute Money, ca. 1634, etching with traces of drypoint on laid paper, 7,3 x x with narrow margins along platemarks, Bartsch 68, White-Boon 68, New Hollstein 138 II (of IV), mounted, unframed, (Sch)



Lot No. 67

Rembrandt Harmensz van Rijn

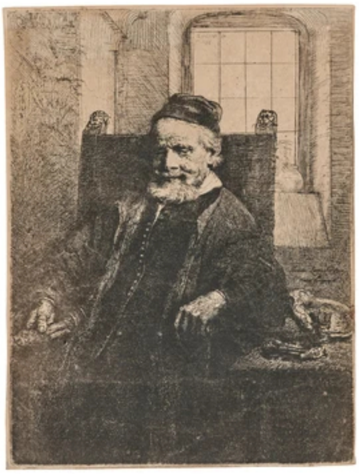
Estimate:

EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Leiden 1606-1669 Amsterdam)
The Baptism of the Eunuch, 1641, etching with traces of drypoint on laid paper, signed and dated Rembrandt. / f 1641 in the plate, 17,8 x 21,3 cm, with narrow margins along platemarks, Bartsch 98, White-Boon, New Hollstein 186 IV (of IV), edition H. L. Basan, unframed, (Sch)



Lot No. 68

Rembrandt Harmensz van Rijn

Estimate:

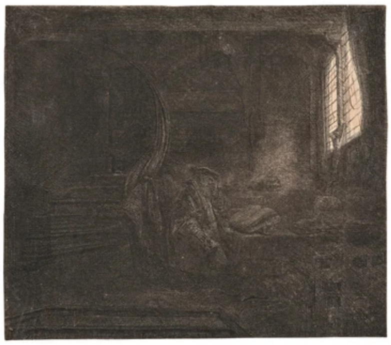
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Leiden 1606-1669 Amsterdam)
Jan Lutma, goldsmith, 1656, etching, engraving and drypoint, signed and dated Rembrandt f. 1656 in the plate, and inscribed "Joannes Lutma Aurifex, natus Groningae.", 19,6 x 15 cm, with tiny margins along platemarks, Bartsch 276, White-Boon 276, New Hollstein 293 IV (of V), browned, framed, (Sch)

Provenance:
According to label on the reverse Antiquariat Fernando Vallerini Editore, Pisa, 19. 11. 1963;
Private collection, Germany.



Lot No. 69 -

Rembrandt Harmensz van Rijn

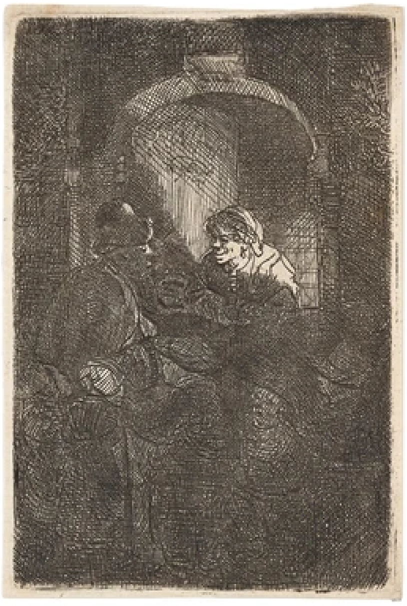
Estimate:

EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 4.000,-

(Leiden 1606-1669 Amsterdam)
Saint Jerome in a Dark Chamber, 1642, etching, engraving and drypoint on fine laid paper, signed and dated Rembrandt f 1642. in the plate, 14,5 x 16,8 cm, trimmed within platemarks, the signature at lower margin missing, Bartsch 105, White-Boon 105, New Hollstein 212 II (of III), mounted, unframed, (Sch)



Lot No. 70

Rembrandt Harmensz van Rijn

Estimate:

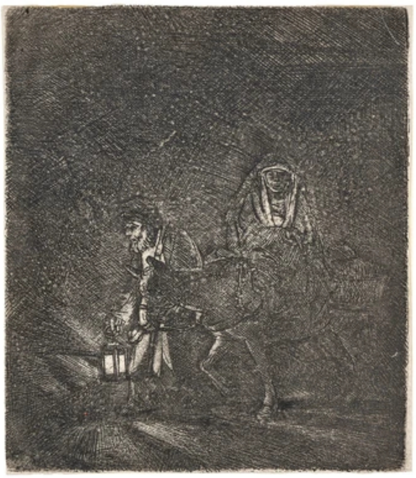
EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 4.000,-

(Leiden 1606-1669 Amsterdam)
The Schoolmaster, 1641, etching on laid paper, signed and dated Rembrandt f 1641 in the plate, 9,3 x 6,1 cm, with narrow margins along platemarks, Bartsch 128, White-Boon 128, New Hollstein 191 II (of IV), mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 71

Rembrandt Harmensz van Rijn

Estimate:

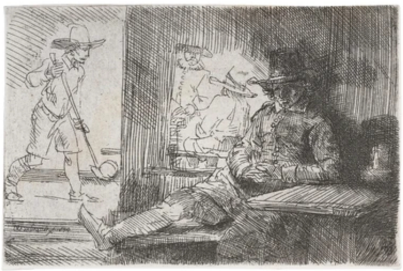
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.400,-

(Leiden 1606-1669 Amsterdam)
The Flight into Egypt: a Night Piece, 1651, etching on laid paper, signed and dated Rembrandt f 1651 in the plate, 12,7 x 11 cm, with tiny margins along platemarks, Bartsch 53, White-Boon 53, New Hollstein 262 VII (of X), mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 72

Rembrandt Harmensz van Rijn

Estimate:

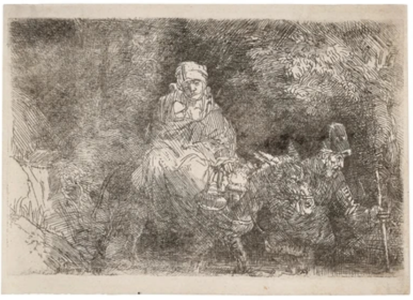
EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 4.000,-

(Leiden 1606-1669 Amsterdam)
The Golf Player, 1654, etching on laid paper, signed and dated Rembrandt f. 1654 in the plate, 9,5 x 14,3 cm, with tiny margins along platemarks and trimmed onto right upper margin, Bartsch 125, White-Boon 125, New Hollstein 282 II (of II), unframed, (Sch)

A splendid, bright impression of the second state with rich contrasts on fine laid paper, in excellent condition.



Lot No. 73

Rembrandt Harmensz van Rijn

Estimate:

EUR 2.000,- to EUR 2.400,-

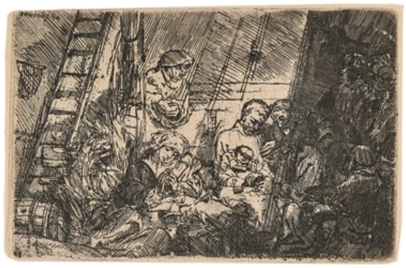
Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
The Flight into Egypt: Crossing a Brook, 1654, etching, engraving and drypoint, on fine laid paper, signed and dated in the plate, 9,3 x 14,4 cm, with narrow margins along platemarks, Bartsch 55, White-Boon 55, New Hollstein 277, mounted, unframed, (Sch)

Provenance:
Private collection, Germany.

A splendid, bright impression of the only state, prior to the scratch in the lap of the Virgin. Rare in this expressive quality, in very good condition.



Lot No. 74

Rembrandt Harmensz van Rijn

Estimate:

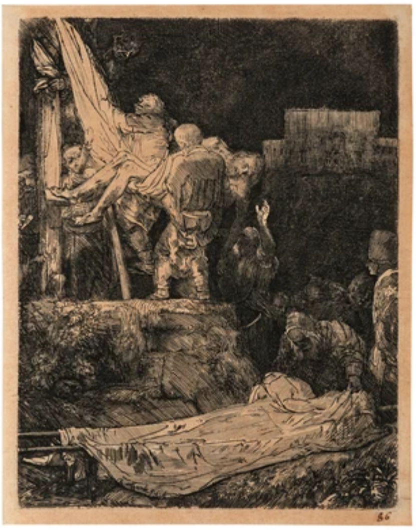
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.400,-

(Leiden 1606-1669 Amsterdam)
The Circumcision in the Stable, 1654, etching on laid paper, signed and dated Rembrandt. f 1654 in the plate, 9,4x 14,4 cm, with narrow margins along platemarks, Bartsch 47, White-Boon 47, New Hollstein 280 V (of V), mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 75

Rembrandt Harmensz van Rijn

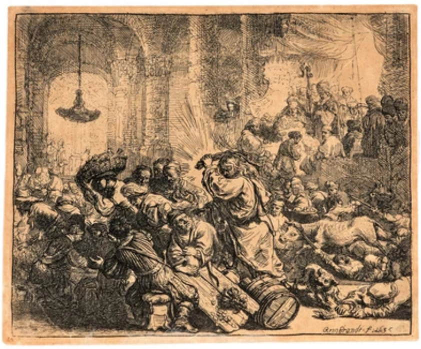
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
The Descent from the Cross by Torch Light, 1654, etching and drypoint, signed and dated Rembrandt. f 1654 in the plate, 21 x 16,1 cm, with narrow margins along platemarks, numbered "86" in pen and brown ink at lower right corner, Bartsch 83, White-Boon 83, New Hollstein 286 III (of IV), unframed, (Sch)



Lot No. 76 -

Rembrandt Harmensz van Rijn

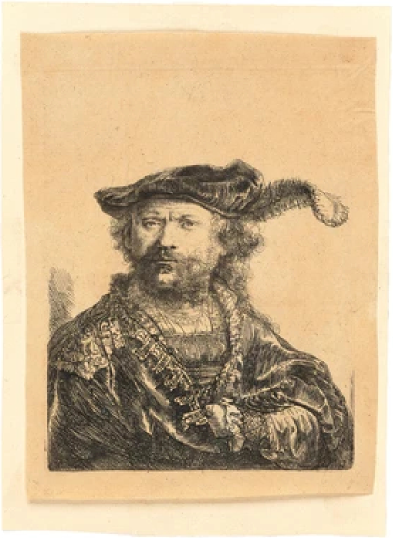
Estimate:

EUR 5.000,- to EUR 7.000,-

Starting bid:

EUR 5.000,-

(Leiden 1606-1669 Amsterdam)
Christ Driving the Money Changers from the Temple, 1635, etching and drypoint, signed and dated Rembrandt. f. 1635 in the plate, 13,6 x 16,9 cm, with narrow margins along platemarks, Bartsch 69, White-Boon 69, New Hollstein 139 II (of IV), unframed, (Sch)



Lot No. 77

Rembrandt Harmensz van Rijn

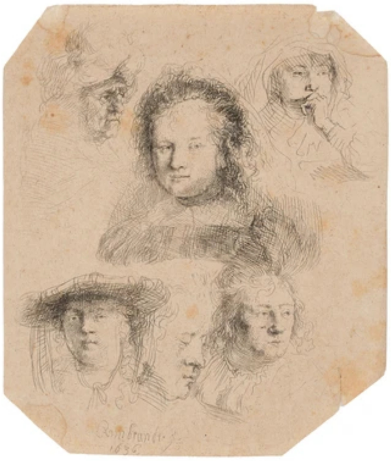
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Leiden 1606-1669 Amsterdam)
Self-portrait in a Velvet Cap with Plume, 1638, etching on laid paper, signed and dated Rembrandt f 1638. in the plate,13,4 x 10,3 cm, with narrow margins along platemarks, at upper margin fixed to a later laid paper, Bartsch 20, White-Boon 20, New Hollstein 170 IV (of IV), browned, unframed, (Sch)



Lot No. 78

Rembrandt Harmensz van Rijn

Estimate:

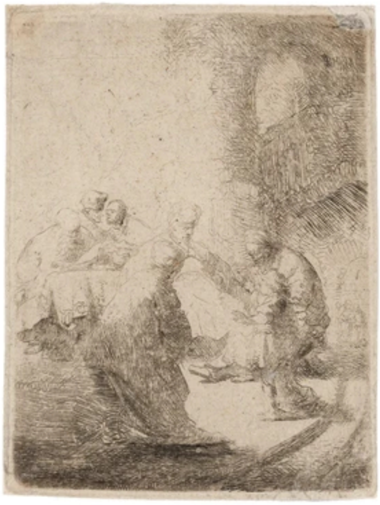
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Leiden 1606-1669 Amsterdam)
Studies of the Head of Saskia and Others, 1636, etching on laid paper, signed and dated Rembrandt. f / 1636 in the plate, 15,1 x 12,6 cm, beveled corners, Bartsch 365, White-Boon 365, New Hollstein 157 I (of II), browned, stained, unframed, (Sch)

A very fine, presumably later impression of the Ist state from the 18th century. The corners beveled, browned und somewhat stained. Otherwise in good condition.



Lot No. 79

Rembrandt Harmensz van Rijn

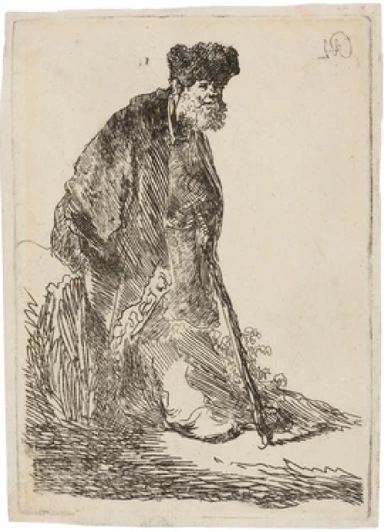
Estimate:

EUR 1.600,- to EUR 2.000,-

Starting bid:

EUR 1.600,-

(Leiden 1606-1669 Amsterdam)
Christ among the Doctors: small plate, 1630, etching on laid paper, 9 x 6,8 cm, with tiny margins along platemarks, after the reducing of the plate's size and the removing of the signature, Bartsch 66, White-Boon 66, New Hollstein 53 VI (of VII), prior to the diagonal scratch, laid down on later paper, a loss at upper right corner, unframed, (Sch)



Lot No. 80

Rembrandt Harmensz van Rijn

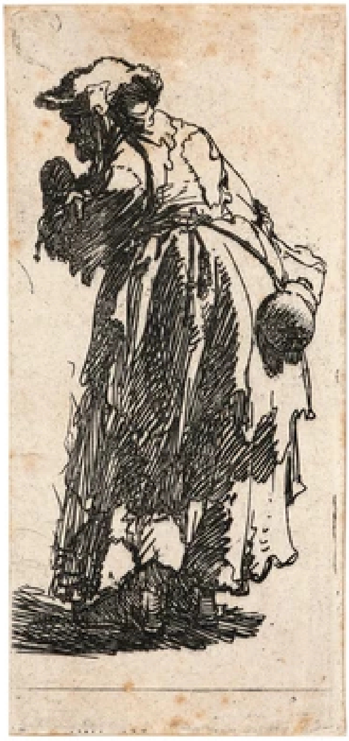
Estimate:

EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
Man in a Cloak and Fur cap, leaning against a bank, ca. 1630, etching on laid paper, monogrammed RHL (mirror inverted) in the plate, 11,2 x 7,9 cm, with narrow margins along platemarks, Bartsch 151, White-Boon 151, New Hollstein 48 III (of III), mounted, unframed, (Sch)



Lot No. 81

Rembrandt Harmensz van Rijn

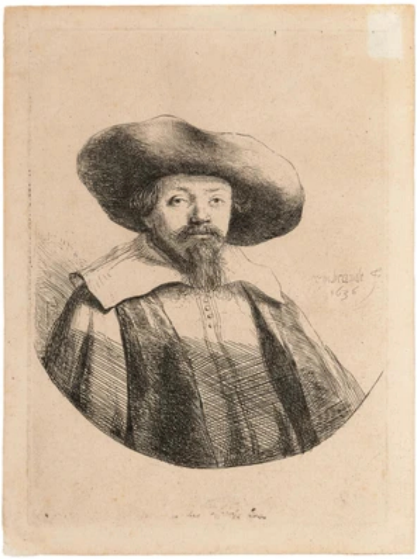
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Leiden 1606-1669 Amsterdam)
Old Beggar Woman with a Gourd, ca. 1629, etching on laid paper, 10,3 x 4,8 cm, trimmed along platemarks, Bartsch 168, White-Boon 168, New Hollstein 40 II (of II), browned, stained, unframed, (Sch)



Lot No. 82 -

Rembrandt Harmensz van Rijn

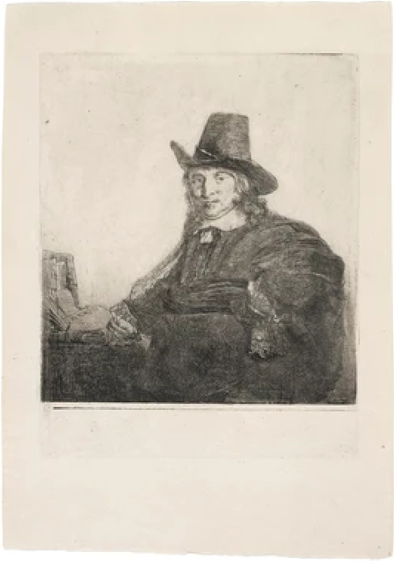
Estimate:

EUR 4.000,- to EUR 6.000,-

Starting bid:

EUR 4.000,-

(Leiden 1606-1669 Amsterdam)
Menasseh Ben Israel, 1636, etching, signed and dated Rembrandt f 1636. in the plate, 14,9 x 10,7 cm, on fine laid paper with the fragment of a watermark "Pro Patria" (?), with narrow margins along platemarks, Bartsch 269, White-Boon 269, New Hollstein 156 II (of IV), unframed, (Sch)



Lot No. 83

Rembrandt Harmensz van Rijn

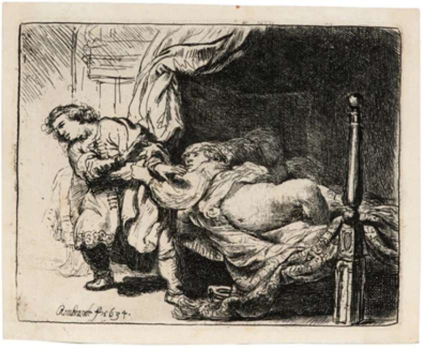
Estimate:

EUR 1.800,- to EUR 2.400,-

Starting bid:

EUR 1.800,-

(Leiden 1606-1669 Amsterdam)
Jan Asselijn, painter, ca. 1647, etching, engraving and drypoint on laid paper, signed Rembr f 16 in the plate, 21,6 x 17 cm, with wide margins along platemarks, Bartsch 277, White-Boon 277, New Hollstein 236 V (of VII), mounted, unframed, (Sch)



Lot No. 84

Rembrandt Harmensz van Rijn

Estimate:

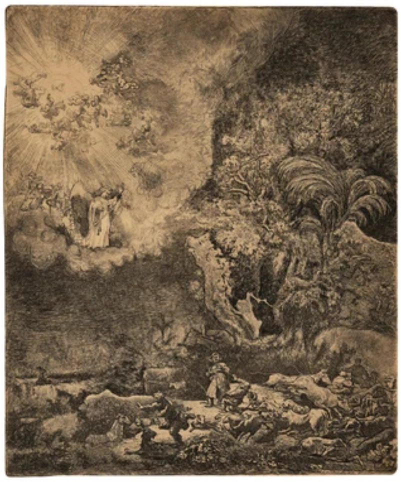
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 1.800,-

(Leiden 1606-1669 Amsterdam)
Joseph and Potiphar’s wife, 1634, etching on laid paper, signed and dated Rembrandt f 1634. in the plate, 9,2x 11,7 cm, with narrow margins along platemarks, Bartsch 39, White-Boon 39, New Hollstein 128 III-IV (of IV), unframed, (Sch)

Provenance:
Collection Albert van Loock (Rouen 1917-2011), Brussels, Lugt 3751;
Private collection, Italy.



Lot No. 85

Rembrandt Harmensz van Rijn

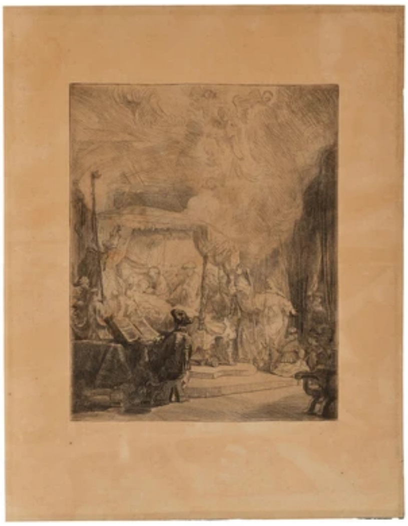
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
The Annunciation to the shepherds, 1634, etching, engraving and drypoint, signed and dated Rembrandt. f. 1634 in the plate, 26,2 x 21,8 cm, with narrow margins along platemarks, Bartsch 44, White-Boon 44, New Hollstein 125 IV (of VI), unframed, (Sch)



Lot No. 86

Rembrandt Harmensz van Rijn

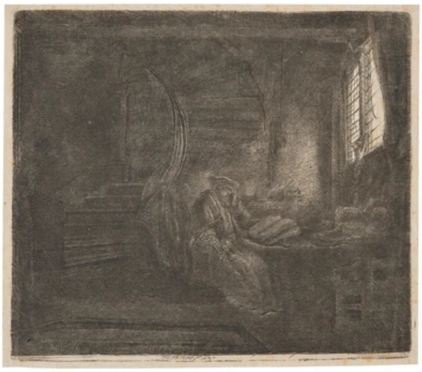
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
The Death of the Virgin, 1639, etching and drypoint, signed and dated Rembrandt f. 1639. in the plate, 40,9 x 31,5 cm, with wide margins along platemarks, Bartsch 99, White-Boon 99, New Hollstein 173 V (of V), browned, stained, unframed, (Sch)



Lot No. 87

Rembrandt Harmensz van Rijn

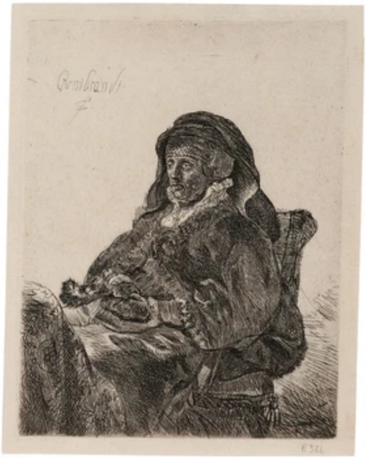
Estimate:

EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Leiden 1606-1669 Amsterdam)
Saint Jerome in the Dark Chamber, 1642, etching, engraving and drypoint on fine laid paper, signed and dated Rembrandt f 1642. in the plate, 15,1 x 17,3 cm, with narrow margins along platemarks, Bartsch 105, White-Boon 105, New Hollstein 212 III (of III), fixed to support at the corners, unframed, (Sch)



Lot No. 88

Rembrandt Harmensz van Rijn Werkstatt/Workshop

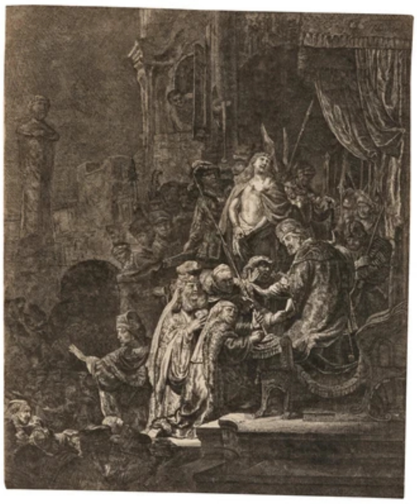
Estimate:

EUR 400,- to EUR 600,-

Starting bid:

EUR 400,-

(1606-1669)
The artist’s mother seated at a table, etching on laid paper, inscribed Rembrandt f. in the plate, 15 x 11,5 cm, with narrow margins along platemarks, Bartsch 344 (as Rembrandt), New Hollstein 91 (as anonymous copy, formerly Rembrandt, Ferdinand Bol and Karel van der Pluym attributed to), mounted, unframed, (Sch)



Lot No. 89

After Rembrandt Harmensz van Rijn

Estimate:

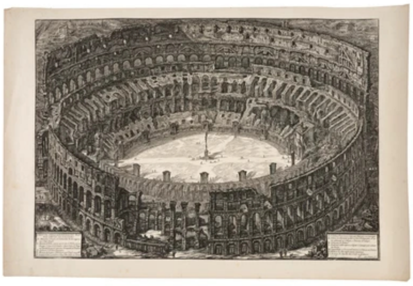
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(1606-1669)
Christ before Pilate (Ecce Homo), ca. 1636, etching on laid paper, inscribed Rembrandt f. in the plate, 56 x 45 cm, with narrow margins along platemarks, comp. Bartsch 77, White-Boon 77, New Hollstein 155, copy d, browned, somewhat stained, unframed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 90

Giovanni Battista Piranesi

Estimate:

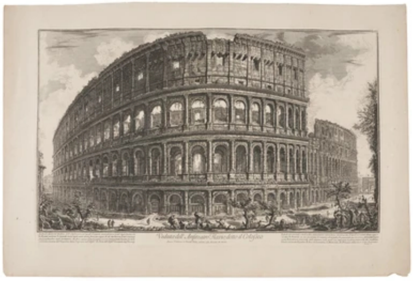
EUR 5.000,- to EUR 7.000,-

Starting bid:

EUR 5.000,-

(Mogliano 1720-1778 Rome)
"Veduta dell' Anfiteatro Flavio detto il Colosseo", 1776, etching on laid paper, signed Cav. Piranesi F. in the plate, 49,5 x 70,5 cm, with wide margins along platemarks, Hind 126 II (von IV), first Parisian edition, unframed, (Sch)

Splendid and saturated impression of the first Parisian edition with rich contrasts, prior to the further numbers. In excellent condition.



Lot No. 91

Giovanni Battista Piranesi

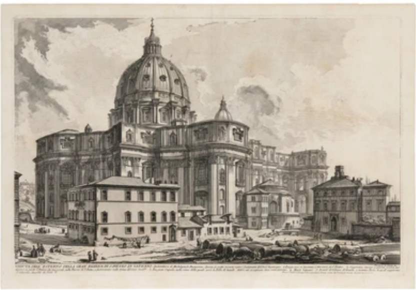
Estimate:

EUR 1.400,- to EUR 1.800,-

Starting bid:

EUR 1.400,-

(Mogliano 1720-1778 Rome)
"Veduta dell' Anfiteatro Flavio detto il Colosseo", 1757, etching on laid paper, signed Piranesi F. in the plate, 44,5 x 70 cm, with wide margins along platemarks, Hind 57 II (of IV), after the removal of the price, first Parisian edition, unframed, (Sch)



Lot No. 92

Giovanni Battista Piranesi

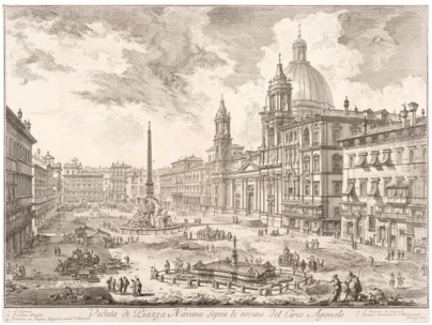
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta dell' Esterno della gran Basilica di S. Pietro in Vaticano", 1748, etching on laid paper, signed Piranesi Architetto fec. in the plate, 40 x 60 cm, with narrow margins along platemarks, with the address and the price, Hind 5 III (of VII), unframed, (Sch)



Lot No. 93 -

Giovanni Battista Piranesi

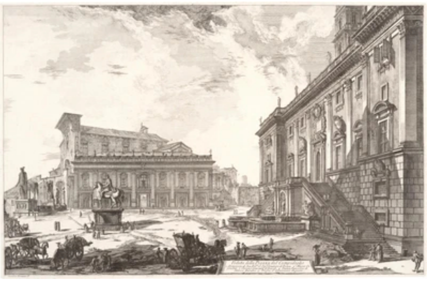
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

(Mogliano 1720-1778 Rome)
"Veduta di Piazza Navona sopra le rovine del Circo Agonale", 1751, etching on laid paper, signed Piranesi del. sc. in the plate, 40,5 x 54,5 cm, with wide margins along platemarks, Hind 16 II (of VI), unframed, (Sch)



Lot No. 94 -

Giovanni Battista Piranesi

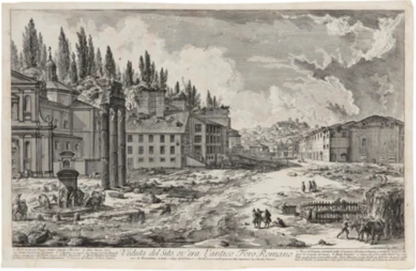
Estimate:

EUR 900,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta della Piazza del Campidoglio", 1774, etching on laid paper, signed Cavalier Piranesi F. in the plate, 44 x 68,5 cm, with wide margins along platemarks, Hind 111 I (of III), unframed, (Sch)



Lot No. 95

Giovanni Battista Piranesi

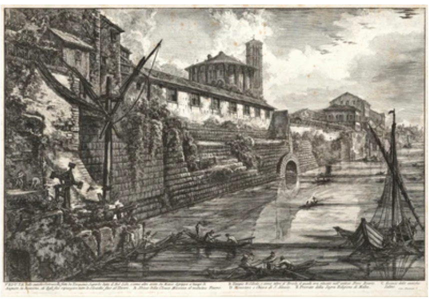
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta del Sito, ov' era l'antico Foro Romano", 1756, etching on laid paper, signed Piranesi Architetto fec. in the plate, 37,5 x 59 cm, with narrow margins along platemarks, Hind 41 I (of VII), prior to the address, unframed, (Sch)



Lot No. 96

Giovanni Battista Piranesi

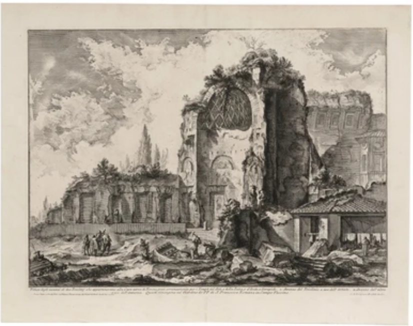
Estimate:

EUR 1.000,- to EUR 1.200,-

Starting bid:

EUR 900,-

(Mogliano 1720-1778 Rome)
"Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido, o come altri erette da Marco Agrippa a'tempi...", 1776, etching on laid paper, signed Cav. Piranesi F. in the plate, 44,5 x 66,5 cm, Hind 125 I (of III), mounted, framed, (Sch)



Lot No. 97

Giovanni Battista Piranesi

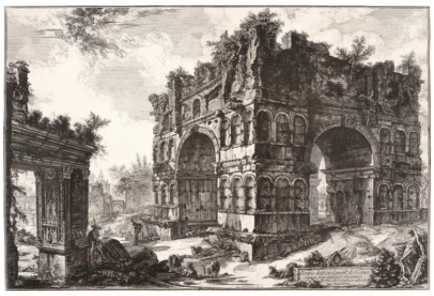
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta degli Avanzi di due Triclinj che appartenevano alla Casa aurea di Neron, presi erroneamente per i Templi del Sole, e della Luna, o d'Iside e Serapide", 1759, etching on laid paper, signed G. B. Piranesi Archit. incise in the plate, 41 x 55,5 cm, with wide margins along platemarks, with the address and the price, Hind 50 III (of VI), unframed, (Sch)



Lot No. 98 -

Giovanni Battista Piranesi

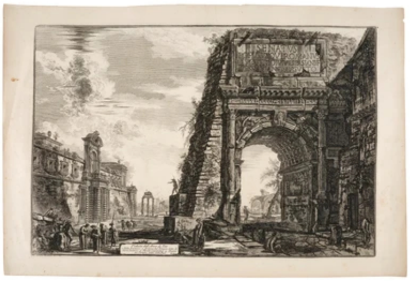
Estimate:

EUR 900,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Tempio detto volgarmte. di Giano", 1771, etching on laid paper, signed Cavalier Piranesi del. e inc. in the plate, 47,5 x 70,5 cm, with narrow margins along platemarks, Hind 96 I (of IV), unframed, (Sch)



Lot No. 99

Giovanni Battista Piranesi

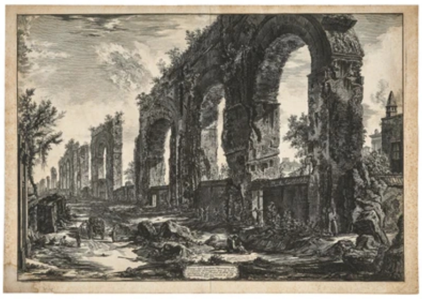
Estimate:

EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Mogliano 1720-1778 Rome)
"Veduta dell' Arco di Tito", 1771, etching on laid paper, signed Cavalier Piranesi del. e inc. in the plate, 48 x 71 cm, with wide margins along platemarks, Hind 98 II (of IV), first Parisian edition, unframed, (Sch)



Lot No. 100

Giovanni Battista Piranesi

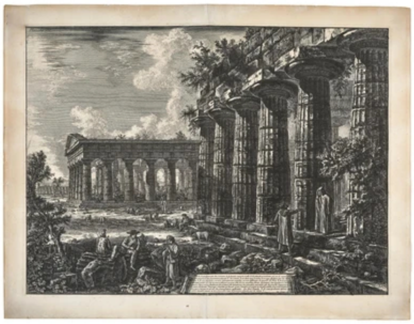
Estimate:

EUR 900,- to EUR 1.200,-

Starting bid:

EUR 900,-

(Mogliano 1720-1778 Rome)
"Avanzi degl' Aquedotti Neroniani...", 1775, etching on laid paper, signed Cavalier Piranesi F. in the plate, 49 x 70,5 cm, with narrow margins along platemarks, Hind 118 I (of IV), prior to the numbers, browned, stained, unframed, (Sch)



Lot No. 101

Giovanni Battista Piranesi

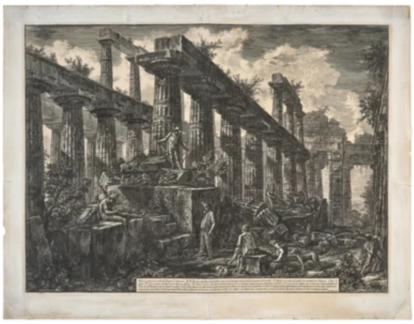
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

(Mogliano 1720-1778 Rome)
"Vue de quelques unes des Colonnes de la facade opposée à celle de la planche précédente...", Pl. III from the series "Differentes vues de quelques Restes de trois grands Edifices... de l'ancienne Ville de Pesto", 1778, etching on laid paper, signed Cav. Piranesi F. in the plate, 50 x 67,5 cm, with wide margins along platemarks, Wilton-Ely 720, unframed, (Sch)



Lot No. 102

Giovanni Battista Piranesi

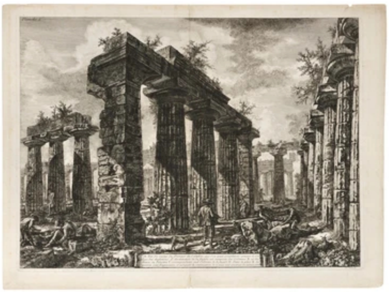
Estimate:

EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.000,-

(Mogliano 1720-1778 Rome)
"Vue des restes de la Celle du Temple de Neptune", Pl. XV from the series "Differentes vues de quelques Restes de trois grands Edifices... de l'ancienne Ville de Pesto", 1778, etching on laid paper, signed Cav. Piranesi F. in the plate, 50 x 67,5 cm, with wide margins along platemarks, Wilton-Ely 732, browned, somewhat stained, unframed, (Sch)



Lot No. 103

Giovanni Battista Piranesi

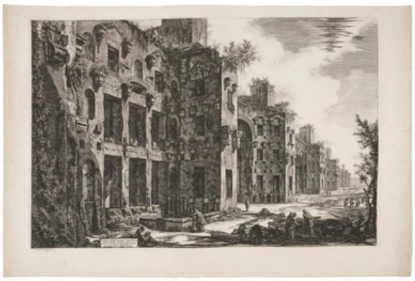
Estimate:

EUR 900,- to EUR 1.200,-

Starting bid:

EUR 900,-

(Mogliano 1720-1778 Rome)
"Vue des restes du Pronaos de l'edifice, que l'on peut considére comme le Collège des Antifictions", 1778, Tafel V from the series "Différentes vues de Paestum", etching on laid paper, signed Cav. Piranesi F. in the plate, 50 x 68 cm, with narrow margins along platemarks, Wilton-Ely 722, browned, somewhat stained, unframed, (Sch)



Lot No. 104

Giovanni Battista Piranesi

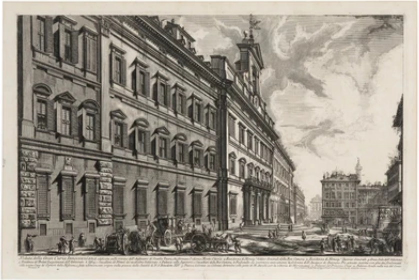
Estimate:

EUR 700,- to EUR 1.000,-

Starting bid:

EUR 700,-

(Mogliano 1720-1778 Rome)
"Veduta degli avanzi superiori delle Terme di Diocleziano", 1774, etching on laid paper, signed Caval. Piranesi F. in the plate, 47 x 71 cm, with wide margins along platemarks, Hind 115 I (of III), first Parisian edition, unframed, (Sch)



Lot No. 105

Giovanni Battista Piranesi

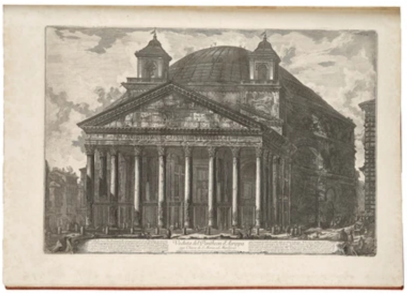
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta della gran Curia Innocenziana edificata sulle rovince dell' Anfiteator di Statilio Tauro, che formano l'odierno Monte Citorio", 1752, etching on laid paper, signed Piranesi F. in the plate, with the address and the price, Hind 23 I (of IV), unframed, (Sch)



Lot No. 106

Francesco Piranesi

Estimate:

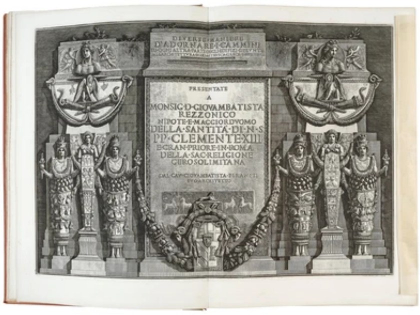
EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Rome 1756-1810 Paris)
"Raccolta de' Tempj Antichi", 2nd Vol, with floor plan and elevation of the Pantheon in Rome, reprints of the Regia Calcografia di Roma, ca. 1880-1920, 28 plates, and: Giovanni Battista Piranesi (Venice 1720-1778 Rome) "Veduta del Pantheon d'Agrippa", etching, signed Piranesi F. in the plate, 47,5 x 70 cm, numbered 256 and 754 at upper right, edition Paris 1835, Hind 60 V (of V), in an album with linen binding, (Sch)

Provenance:
Private collection, Austria.



Lot No. 107

Giovanni Battista Piranesi

Estimate:

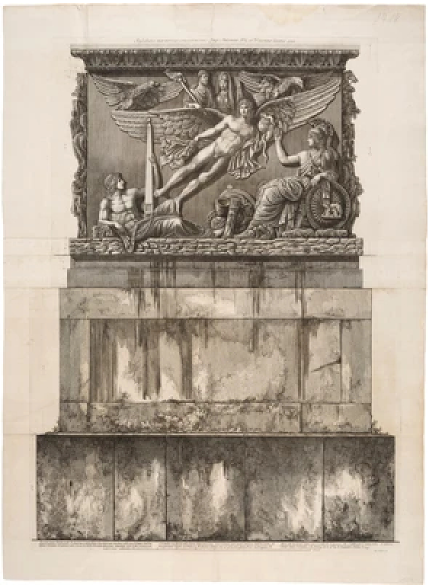
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Mogliano 1720-1778 Rome)
"Diverse Maniere d'adornare i cammini ed ogni altra parte degli edifizi desunte dall'architettura Egizia, Etrusca, e Greca con un Ragionamento Apologetico in defesa dell'Architettura Egizia, e Toscana, opera del Cavaliere Giambattista Piranesi Architetto.", title sheet and opening credits with the Italian text of the Parisian edition 1836, reprints of the Regia Calcografia di Roma including a dedication and illustrations of fireplace surrounds, furniture, clocks, carriage interiors and palanquins, ca. 1880-1920, 74 plates, on firm laid paper, in an album with linen binding, Wilton-Ely 815-887, (Sch)

Provenance:
Private collection, Austria.



Lot No. 108 -

Giovanni Battista Piranesi

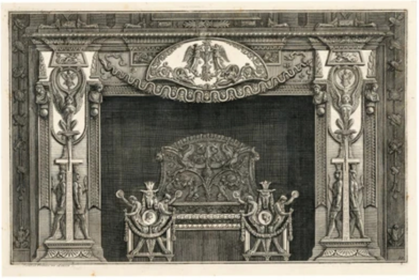
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 1.600,-

(Mogliano 1720-1778 Rome)
"Stylobates marmoreus et Faustinae uxoris eius", from the series "Trofeo o sia magnifica Colonna Coclide), ca. 1774-1779, etching on laid paper, signed Cav. Piranesi F. in the plate, 61,5 x 80 cm, with wide margins along platemarks, Wilton-Ely 716, unframed, (Sch)



Lot No. 109

Giovanni Battista Piranesi

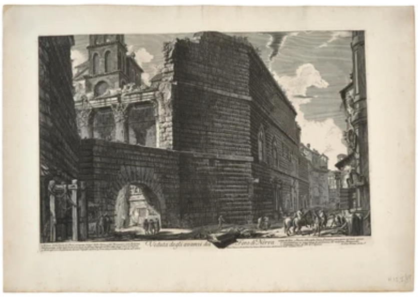
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.000,-

(Mogliano 1720-1778 Rome)
8 etchings from the series "Diverse Maniere D'Adornare I Camini", including title page, etchings on laid paper, each signed Cavalier Piranesi inv. e inc. in the plate, various formats, 24,5 x 38,5 cm, 41 x 27 cm, 49 x 72 cm, Wilton-Ely 815, 830, 835, 851,853, 857, 858, 864, mounted, framed, (8), (Sch)



Lot No. 110

Giovanni Battista Piranesi

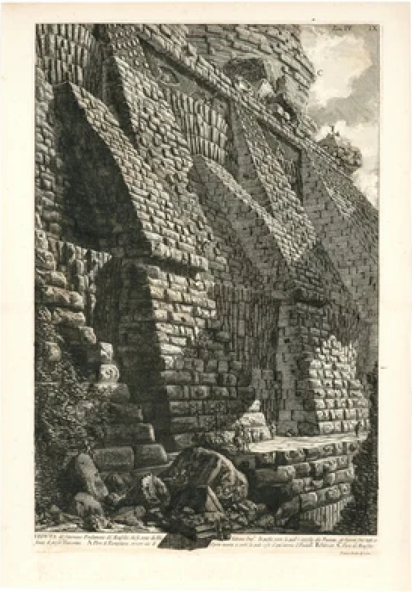
Estimate:

EUR 800,- to EUR 1.000,-

Starting bid:

EUR 800,-

(Mogliano 1720-1778 Rome)
"Veduta degli Avanzi del Foro di Nerva", 1757, etching on laid paper, signed Gio. Batt. Piranesi Archit. F. in the plate, 40,5 x 61,5 cm, with wide margins along platemarks, Hind 42 II (of VII), with the address and the price, unframed, (Sch)



Lot No. 111

Giovanni Battista Piranesi

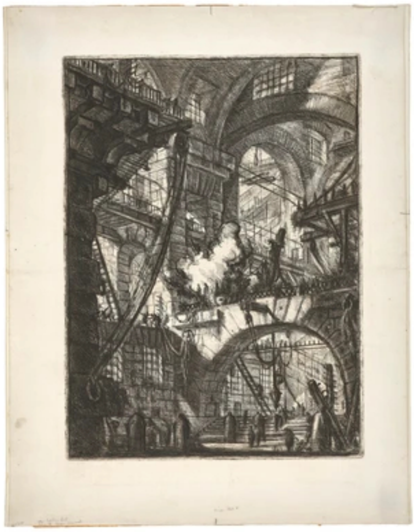
Estimate:

EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 1.900,-

(Mogliano 1720-1778 Rome)
"Veduta del Sotteraneo Fondamento del Mausoleo, che fu eretto da Elio Adriano Imp. - A fantastic view of the foundations of the castello Sant Angelo in Rome, from the series "Le Antichità Romane", Vol. IV, etching on laid paper, signed Piranesi Archit. dis. et inc. in the plate, 69 x 45 cm, with wide margins along platemarks, Wilton-Ely 474, unframed, (Sch)



Lot No. 112

Giovanni Battista Piranesi

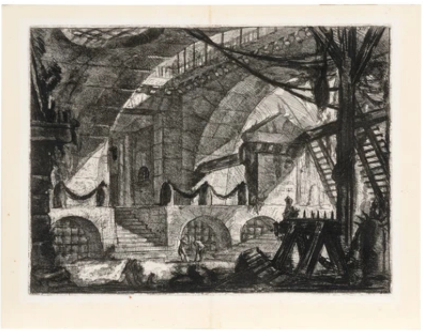
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.900,-

(Mogliano 1720-1778 Rome)
The smoldering fire, Pl. VI from the series "Carceri d'Invenzione", etching on laid paper, signed Piranesi F. in the plate, 54,5 x 40 cm, with wide margins along platemarks, old mounting on support, Hind 6 II (of III), Robison 32 II (of VII), with the signature at lower left, but prior to the Roman number VI at upper right, unframed, (Sch)



Lot No. 113

Giovanni Battista Piranesi

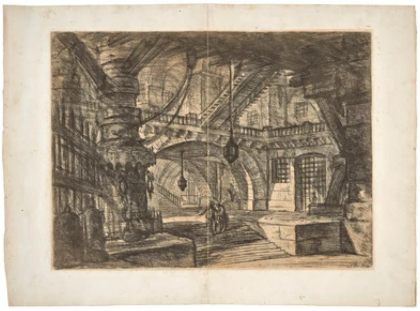
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Mogliano 1720-1778 Rome)
The Sawhorse, Pl. XII from the series "Carceri d'Invenzione", etching and engraving on laid paper, signed Piranesi f. in the plate, 41,5 x 55,5 cm, with wide margins along platemarks, Hind 12 II (of III), Robison 38 V (of VI), number XII at upper right, unframed, (Sch)



Lot No. 114

Giovanni Battista Piranesi

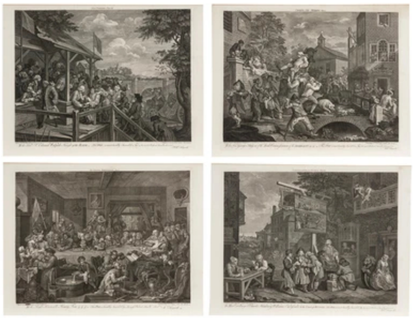
Estimate:

EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Mogliano 1720-1778 Rome)
The Pier with Chains, Pl. XVI from the series "Carceri d'Invenzione", etching on laid paper, 41 x 55 cm, with wide margins along platemarks, with a repaired tear along midsection, prior to the signature and the number, Hind 16 I (of III), Robison 42 I (of VI), unframed, (Sch)



Lot No. 115

William Hogarth

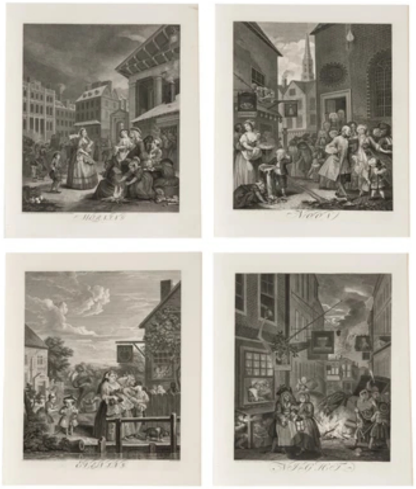
Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(London 1697-1764)
Four Prints of an Election, 1755-58: Pl. 1: "An Election Entertainment", Pl. 2: "Canvassing for Votes", Pl. 3:"The Polling", Pl. 4: "Charing the Members", four etchings and engravings on laid paper, each signed "Painted and Engraved by Wm. Hogarth" in the plate, each 43,5 x 55,5 cm, with narrow margins along platemarks, Paulson 198-201:198 VIII (of VIII), 199 VI (of VI), 200 II (of III), 201 III (of III), unframed, (4), (Sch)



Lot No. 116

William Hogarth

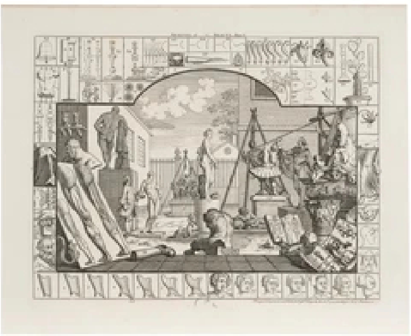
Estimate:

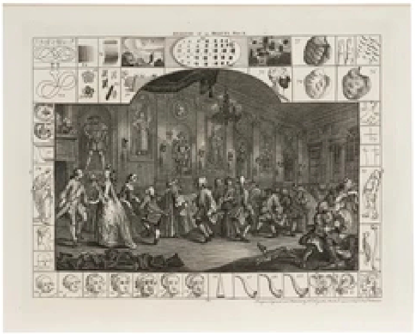
EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(London 1697-1764)
The Four Times of the Day, complete set of four sheets, 1738, four etchings with engraving on laid paper, each signed "Invented Painted Engrav'd & Publish'd by Wm Hogarth March 25. 1738 according to Act of Parliament" in the plate, each 49 x 40 cm, with wide margins along platemarks, each Paulson 146-148 II (of II), edition Boydell, (4), (Sch)





Lot No. 117

William Hogarth

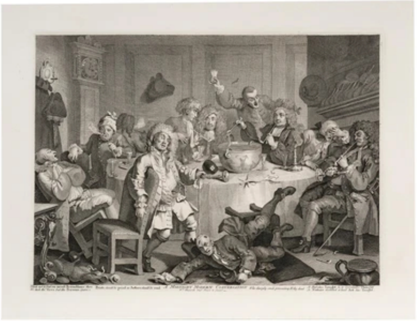
Estimate:

EUR 600,- to EUR 800,-

Starting bid:

EUR 500,-

(London 1697-1764)
The Analysis of Beauty, 1753, two etchings with engraving, each signed "Designed, Engraved and Published by Wm. Hogarth, Martch 5th 1753, according to Act of Parliament." in the plate, each 39,5 x 50,5 cm, with wide margins along platemarks, Paulson 195-196 III (of III), unframed, (2), (Sch)



Lot No. 118

William Hogarth

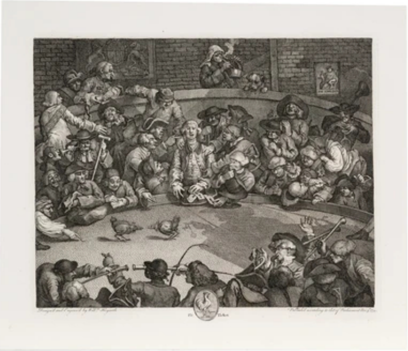
Estimate:

EUR 450,- to EUR 600,-

Starting bid:

EUR 400,-

(London 1697-1764)
"A Midnight Modern Conversation", ca. 1732/33, etching with engraving on laid paper, signed “Wm. Hogarth Invt. Pinxt et sculpt." in the plate, 34 x 47 cm, with wide margins along platemarks, Paulson 128 III (of III), unframed, (Sch)



Lot No. 119

William Hogarth

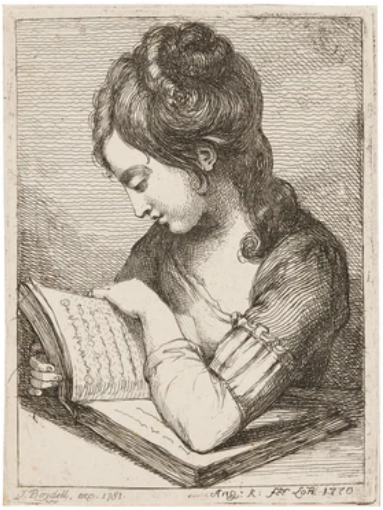
Estimate:

EUR 300,- to EUR 400,-

Starting bid:

EUR 240,-

(London 1697-1764)
The Cockpit, 1759, etching and engraving on laid paper, signed "Design'd and Engrav'd by Willm Hogarth / Publish'd according to Act of Parliament Novm. 5th 1759" in the plate, 32 x 38,8 cm, with wide margins along platemarks, Paulson 206, unframed, (Sch)



Lot No. 120

Angelika Kauffmann

Estimate:

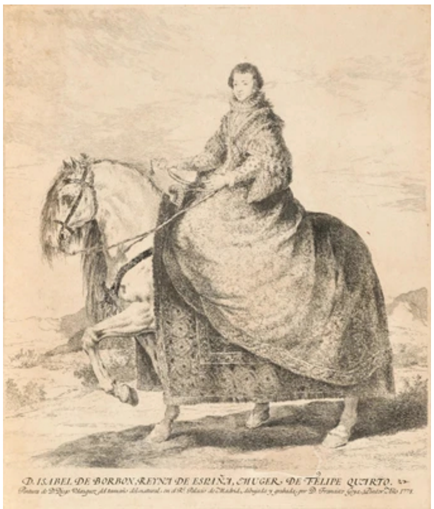
EUR 800,- to EUR 1.000,-

Starting bid:

EUR 700,-

(Chur 1741-1807 Rome)
Half-length Figure of a Woman Leaning on a Book, 1770, etching on laid paper, signed and dated Ang. K. fec. Lon. 1770 in the plate, with the address and the date J. Boydell exc. 1781, 16x 12 cm, Andresen 30 II (of II), unframed, (Sch)

Provenance:
Private collection, Austria.


D. ISABEL DE BORBON REYNA DE ESPAÑA, MUGER DE FELIPE QUARTO.

Lot No. 121

Francisco Jose Goya y Lucientes

Estimate:

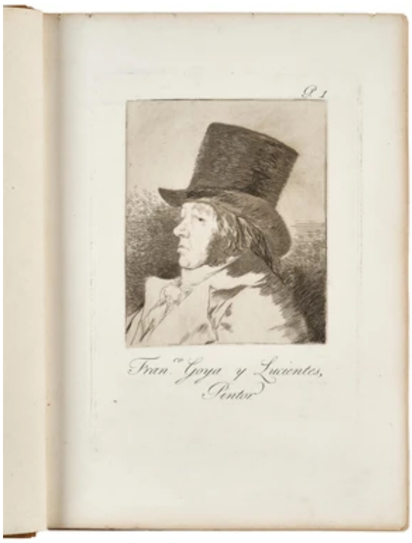
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 2.000,-

(Fuentetodos 1746-1828 Bordeaux)
Felipe III. Rey de Espana - Isabel de Borbon, 1778, two sheets, after Diego Velazquez, etching and drypoint, each 37 x 31 cm, the dimensions of sheets each 39,2 x 33,1 cm, Delteil 6 and 9, Harris 5 and 8 III, 2, published ca. 1815-20, framed, (2), (Sch)

Provenance:
Private collection, Germany.


P. 1
Franco. Goya y Lucientes, Pintor

Lot No. 122

Francisco Jose Goya y Lucientes

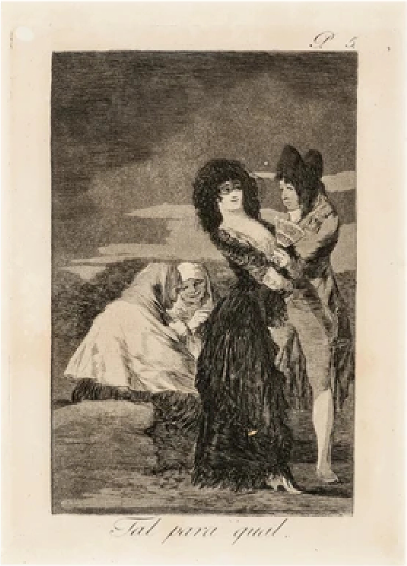
Estimate:

EUR 7.000,- to EUR 9.000,-

Starting bid:

EUR 7.000,-

(Fuentetodos 1746 -1828 Bordeaux)
Los Caprichos, complete set of 80 etchings with aquatint, engraving and drypoint, in 2 vols, 29 x 20,5 cm, 9th edition of the Calcografia per la Reale Accademia, published between 1908 and 1912, faceted margins, printed on thick, absorbent paper, limited edition of 180 copies, the green leather binding faded, with name and title printed in gold on the spine of the volumes, in a case of marbled paper, Harris 36-115 III, 9th edition, (80), in 2 Vols., (Sch)



Lot No. 123

Francisco Jose Goya y Lucientes

Estimate:

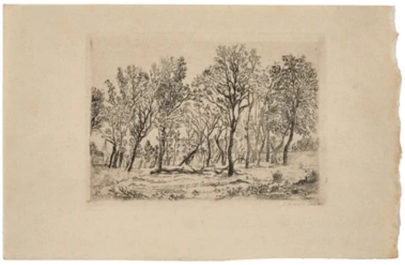
EUR 700,- to EUR 1.000,-

Starting bid:

EUR 600,-

(Fuentetodos 1746 - 1828 Bordeaux)
"Tal para qual", Pl. 5 from the series "Los Caprichos", etching, aquatint and drypoint, titled and numbered in the plate, 20 x 15 cm, Harris 40 III, presumably IV (of XII), mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 124

James Ensor

Estimate:

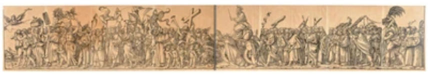
EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 1.900,-

(Oostende 1860-1949)
Bouquet d'Arbres – Group of trees,1888, etching on Simili-Japan paper, signed Ensor in the plate and signed James Ensor in pencil below depiction, 9,7 x 13,8 cm, with wide margins along platemarks, Delteil 41 II (of II), mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 125

Robert Theer

Estimate:

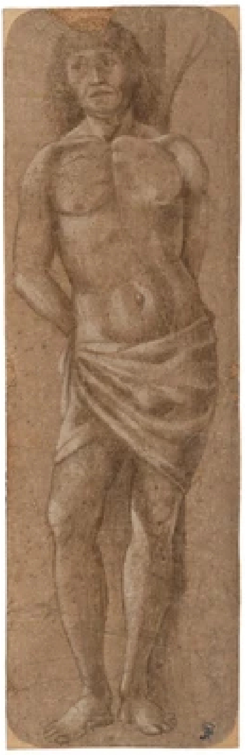
EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.400,-

(Johannisberg 1808-1863 Vienna)
The Triumph of the Christian Church, after Titian, 1836 woodcut from 8 blocks, on laid paper, 8 sheets mounted together, inscribed, signed and dated "TITAN INVEN / nach Andreas Andrianus Holzschnitt / lith: Robert Theer / 1836. / Wien", 40 x 260 cm, browned, somewhat stained, framed, (Sch)

After a woodcut by Andrea Andreani (1558/1559-1629) with the "Triumph of Faith" after Titian (ca- 1485/90-1576). Comparable woodcuts are preserved in the Kunstblättersammlung of the Museum for Applied Arts, Vienna (Inv.-Nr. KI 2357-1 to KI 2357-8).



Lot No. 126

Northern Italy, ca. 1480-1490

Estimate:

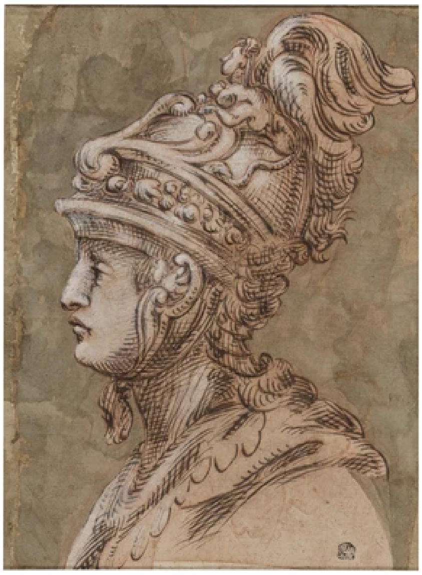
EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

Saint Sebastian, pen, brush and brown ink, brown wash, heightened with white, on laid paper, 22,2 x 7 cm, old mounting on support, unframed, (Sch)

Provenance:
Anonymous collector’s mark (not with Lugt);
Private collection, Italy.



Lot No. 127

Florentine School, 16th century

Estimate:

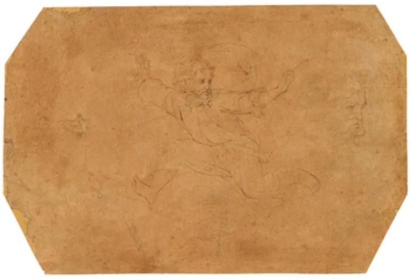
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

Study of a man in a helmet and in armour, pen and brown ink, over red chalk, grey wash, heightened with white, on laid paper, 20,5 15,5 cm, mounted on fine laid paper, the edges filled in and with some retouchings, mounted, unframed, (Sch)

Provenance:
Anonymous collector’s mark (not with Lugt);
Private collection, Italy.



Lot No. 128

After Raffaello Sanzio, called Raffael

Estimate:

EUR 2.000,- to EUR 3.000,-

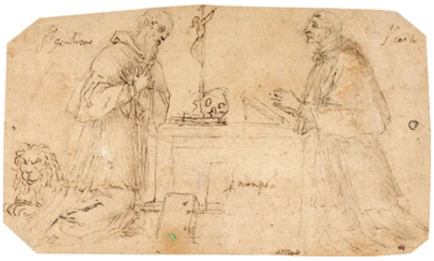
Starting bid:

EUR 1.500,-

(1483-1520)
Study of the figure of God the Father in the fresco “God Separating Light from Darkness,” and a detailed study of his head, pen and brown ink on laid paper, 22,2 x 33,5 cm, laid down on fine Japanese paper, browned, stained, repaired tears, mounted, unframed, (Sch)

Provenance:
Private collection, Germany.

The present drawing represents the figure of God the Father in Raphael’s fresco “God Separating Light from Darkness,” in the first bay of the vaults in the Loggias in the Vatican Palace. The British Museum preserves a preliminary drawing for the fresco by Giovanni Francesco Penni in pen and wash (Inv.-Nr. 1900,0824.109), a copy after Penni’s preliminary drawing is kept in the Kupferstichkabinett, Basel (Inv.-Nr. Bi 393.9). Another version was sold at Christie's, London 6th July 1999 (lot 11). The present drawing was presumably executed in the 16th century. Particularly noteworthy are the delicate execution of the sheet and the precise pen strokes, especially in the figure’s facial features.



Lot No. 129

Palma il Giovane School

Estimate:

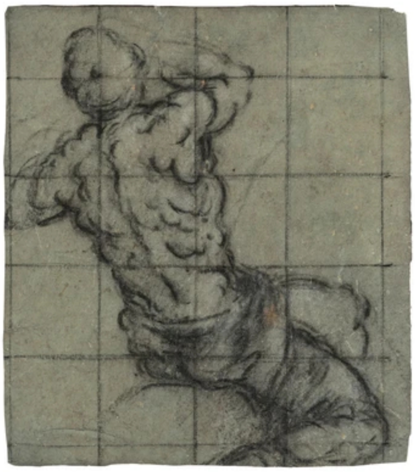
EUR 600,- to EUR 800,-

Starting bid:

EUR 500,-

(1548-1628)
Saints Jerome and Charles Borromeo, pen and brown ink over traces of black chalk, heightened with white, on laid paper, old mounting on support, 17,2 x 29,5 cm, unframed, (Sch)

Provenance:
Collection Zaccaria Sagredo (1653-1729), Venice, his inscription in pen and brown ink "S. G. no. 51", Lugt 2103a;
Collection Hubert Marignane (1921-2002), Paris and Menton, Lugt 5120;
Private collection, Belgium.



Lot No. 130

Jacopo Robusti, called Jacopo Tintoretto School

Estimate:

EUR 2.400,- to EUR 3.000,-

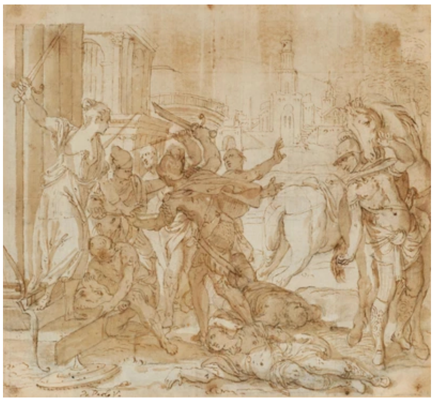
Starting bid:

EUR 2.000,-

(1560-1635)
Study of a male torso from the back, black chalk on blue laid paper, 19 x 16,8 cm, unframed, (Sch)

Provenance:
Private collection, Italy.

The figure of the present drawing with a male torso seen from the back is comparable with two studies by Jacopo Tintorettos for his painting “The Worship of the Golden Calf” (ca. 1559-1560) in the church Madonna dell‘ Orto in Venice, both of which are kept in the Uffizi in Florence (Inv.-Nr. 1834 F and 12930 F). The pose of the figure, seen from the back with arms raised in a spiral turn to the left, appears to be a combination of the movements of the two figures in Florence. The present sheet is as well squared for transfer in black chalk, although with minor dimensions than the comparable studies of the same figure in the Uffizi (28,6 x 20,6 cm and 27,4 x 20,4 cm).



Lot No. 131

Carlo Caliari attributed to

Estimate:

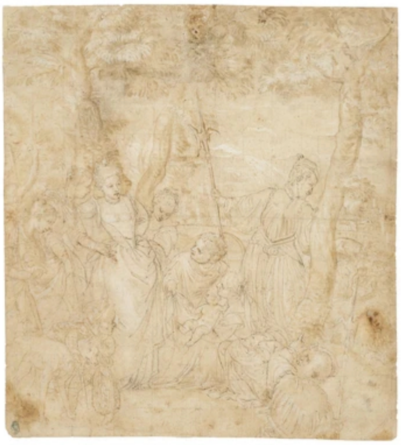
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

(Venice 1570-1596)
Historic scene with soldiers in combat, a town in the background, in pen and brown ink, inscribed "da Paolo V.", pen and brown ink, over black chalk, brown wash, on laid paper, fixed to cardboard, 21,7 x 23,5 cm, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 132

Paolo Veronese Studio

Estimate:

EUR 3.000,- to EUR 4.000,-

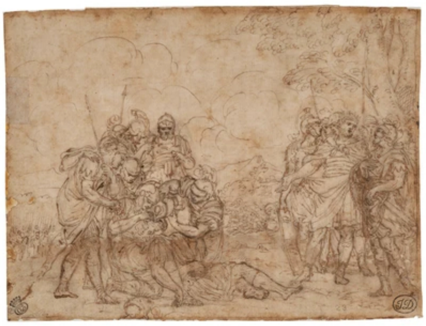
Starting bid:

EUR 3.000,-

(1528-1588)
The Finding of Moses by the daughter of the Pharaoh, pen, brush and brown ink, heightened with white, over squaring in black chalk, on laid paper with watermark "anchor in a circle with six-pointed star and letter M", 31,5 x 28,5 cm, mounted, framed, (Sch)

Provenance:
Collection Giuseppe Vallardi (1784-1861), Milan, Lugt 1223;
Private collection, Italy;
Private collection, Austria.

The present drawing is related to the painting "The Finding of Moses" (c. 1570/80) in the Musée des Beaux-Arts de Lyon (Inv.-No. A-66). The drawing was presumably executed as a copy or a ricordo after a drawing by Paolo Veronese in the workshop of the master.



Lot No. 133

Pietro da Cortona School

Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

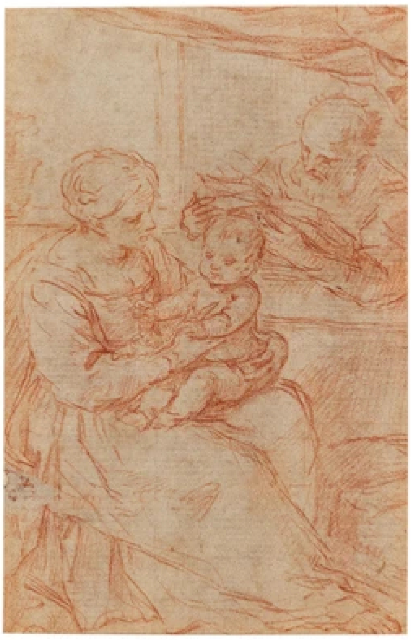
EUR 1.500,-

(1596-1669)
A scene from Roman history, pen and brown ink, over black chalk, on laid paper, fixed to Japan paper, 17,5 x 23,3 cm, browned, stained, minor losses at margins, unframed, (Sch)

Provenance:
Collection Jules Dupan (mid-19th century), Geneva, Lugt 1440;
Collection Graf Gelozzi (?), Torino, Lugt 513;
Collection Louis-Antoine Prat (born in 1944), Paris, Lugt 3618;
Private collection, France.

This study is stylistically comparable to a small group of drawings in the style of Cortona by a previously unknown artist; the drawings were identified by Nicholas Turner in connection with the publication of a drawing depicting a scene from the "History of Alexander" in the British Museum (Inv. No. 1946,0713.1314) (see: N. Turner, "Italian Drawings in the BM, Roman Baroque Drawings," London 1999, I, no. 102). Two comparable drawings from this group are preserved in the Royal Collection, Windsor Castle (Inv.-Nr. RCIN 990152 and 904522, as Romanelli), the Staatliche Kunstsammlungen, Dresden (Inv.-Nr. 1937-826, with an old attribution to Ciro Ferri) and the Palazzo Rosso in Genova (Inv.-Nr. 1971, as Pietro da Cortona). Another drawing inscribed "Gio. Stefano Ferri" on the reverse is kept in the Istitutio Nazionale per la Grafica in Rome (Inv.-Nr. FC 129833, as Ciro Ferri). The inscription on the reverse of this sheet may provide a clue as to the attribution of the unknown group of drawings, to which this sheet belongs to. Giovanni Stefano Ferri was the father of the painter, sculptor and architect Ciro Ferri (Rome 1633-1689); it is not certain, however, that he, like his son, worked as a painter. Stylistically, the artist of the present drawing he was likely influenced by Pietro da Cortona's frescoes in the Palazzo Mattei as well as by his own work from the 1650s, particularly the frescoes on the ceiling of the gallery in the Palazzo Pamphilj in Rome.

We are grateful to Dr. Maria Cristina Paoluzzi for the scientific support.



Lot No. 134

Simone Cantarini

Estimate:

EUR 2.000,- to EUR 2.400,-

Starting bid:

EUR 1.500,-

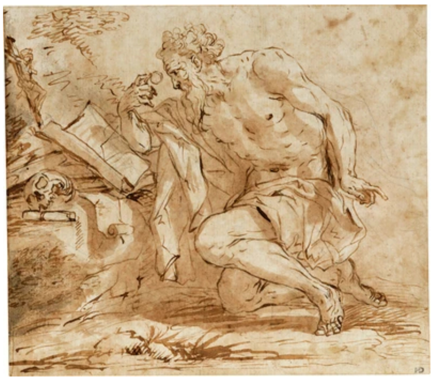
(Pesaro 1612-1648 Verona)
The Holy Family with a rosary, red chalk on laid paper, old mounting on support, 13 x 8,5 cm, mounted, framed, (Sch)

Provenance:
Collection Franz Freiherr von Koenig-Fachsenfeld (1866-1918), Aalen-Fachsenfeld, Lugt 1581b;
Private collection, Germany.

We are grateful to Prof. Anna Maria Ambrosini Massari for confirming the attribution on basis of a high resolution digital photograph and for the scientific support.

We are also grateful to Prof. Daniele Benati for confirming the attribution of the drawing independently on basis of a high resolution digital photograph.

This drawing is a design for an etching of the same subject by Simone Cantarini (see Bartsch XIX.130.13); it is a mirror image of the finished print and has identical dimensions. The Virgin is depicted in the foreground, seated almost in profile, holding the infant Jesus on her lap as he plays with a rosary. Behind them, Saint Joseph leans against a table, absorbed in his reading; in the background of the composition, a draped curtain and a window opening with a flowerpot are visible. The theme of the Holy Family was one of the artist’s favorite subjects, which he explored in numerous paintings and prints. However, hardly any graphic evidence has survived regarding the development of this particular composition, which Cantarini incorporated not only in the etching but also in his two painted versions of the same theme in the Galleria Colonna and the Museo Nazionale del Palazzo di Venezia in Rome (both ca. 1630-1648) (see A. Emiliani, Simone Cantarini detto il Pesarese 1612-1648, 1997, pp. 162-163). Apart from the numerous examples of related subjects, only one drawing in the Museo Horne, Florence (Inv. No. 6195H) was previously known to exist for this composition. The present preparatory drawing for the etching thus represents an important addition to Simone Cantarini’s graphic oeuvre and is one of the few surviving preparatory drawings created during the process of preparing his prints.



Lot No. 135

Domenico Canuti Circle

Estimate:

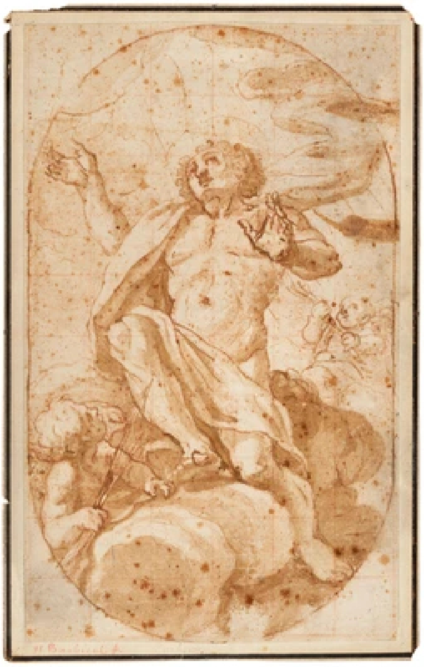
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

(1620-1684)
Penitent Saint Jerome, pen and brown ink, brown wash, on laid paper, old mounting on support, 17 x 19,5 cm, inscribed "Scuola Bolognese" in pen and brown ink below the depiction on support, inscribed at the right of it "Domenico Maria Canuti. Bologna (1626-1684)" by a later hand in pen and black ink, and inscribed "St. Jerome in Penitence" in pencil, 17 x 19,5 cm, browned, somewhat stained, unframed, (Sch)

Provenance:
Collection Harold Day (1925-1988), stamped monogram "HD" (not with Lugt);
Private collection, Germany.



Lot No. 136

Bolognese school, 17th century

Estimate:

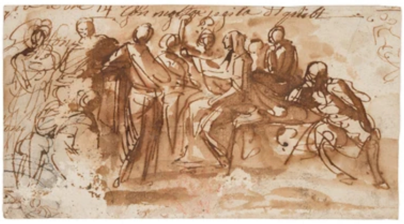
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

Apotheosis of a saint, pen and brown ink, brown wash, over red chalk, on laid paper, old mounting on support, 25,8 x 15,8 cm, browned, stained, inscribed "Il Barbieri f." in red chalk by another hand at lower margin, unframed, (Sch)

Provenance:
Collection Alessandro Maggiori (1764-1834), Faenza and Rome, Lugt 3005b, his inscription "Aless. Maggiori comprò a Roma nel 1808";
Private collection, Belgium.



Lot No. 137

Pier Francesco Mola

Estimate:

EUR 800,- to EUR 1.200,-

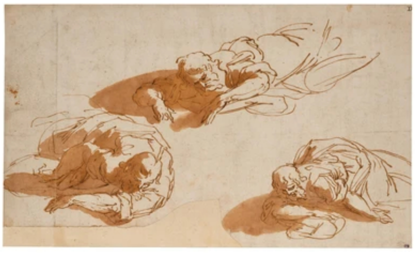
Starting bid:

EUR 800,-

(Coldrerio 1612-1666 Rome)
Christ preaching among the apostles, pen and brown ink, traces of red and black chalk, brown wash, on laid paper, 9,7 x 18 cm, mounted, unframed, (Sch)

Provenance:
Private collection, Germany.

We are grateful to Prof. Francesco Petrucci for confirming the attribution on basis of a high resolution digital photograph.



Lot No. 138

Salvator Rosa

Estimate:

EUR 1.800,- to EUR 2.400,-

Starting bid:

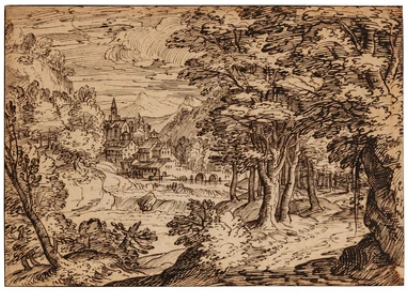
EUR 1.500,-

(Naples 1615-1673 Rome)
Three studies of a wounded man lying on the ground, ca. 1640, pen and brown ink, brown wash, on laid paper, old mounting on support, 19,6 x 32,8 cm, inscribed "Vassilache - L'Aliense" by another hand on the reverse, unframed, (Sch)

Provenance:
Collection Paul Mathias Polakovits (Budapest 1921-1987), Lugt 3561;
Private collection, Germany.

We are grateful to Prof. Nicola Spinosa for confirming the attribution on basis of a high resolution digital photograph.

The three studies of a wounded man lying on the ground may have been executed in preparation for the painting of a battle scene by Salvator Rosa in the Museum of Fine Arts in Budapest (Inv.-Nr. 2024.8). The figure in the center at the top of the painting, with his arms stretched forward, corresponds exactly to the position of the wounded soldier in the foreground on the right side of the painting. The painting in Budapest (oil on canvas, 116 x 174,5 cm) is dated ca. 1641-1642. A second version of the painting, which may have been executed at about the same time, is kept in the Galleria Corsini, Florence. (Comp. L. Salerno, L'opera completa di Salvator Rosa, 1975, p. 88, No. 59). The sparingly drawn, sinuous lines, combined with selectively arranged washes, and the fingers tapered to a knife-like point are a characteristic example of the many similar figure sketches by Salvator Rosa. Stylistically comparable figure studies of the artist, which show a similar linework and washes are kept in the Metropolitan Museum of Art, New York (Inv. No. 38.179.1;1970.101.5), the Pierpont Morgan Library, New York (Inv. No. 1975.10) and in the Teylers Museum, Haarlem.



Lot No. 139

Giovanni Francesco Grimaldi

Estimate:

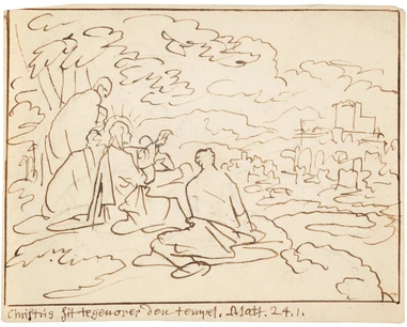
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 3.000,-

(Bologna 1606-1680 Rome)
Landscape at a river, a town in the background, pen and brown ink, on laid paper, old mounting on thin cardboard support, 27 x 38,5 cm, unframed, (Sch)

Provenance:
Private collection, Germany.


Christus sit tegenover den tempel. Matt. 24.1.

Lot No. 140

Jan Luyken

Estimate:

EUR 4.000,- to EUR 6.000,-

Starting bid:

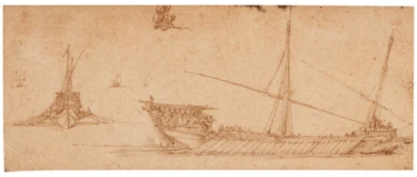
EUR 4.000,-

(Amsterdam 1649-1712)
A set of four drawings, illustrations for the book by Jan Luyken "De Schriftuurlyke Geschiedenissen en Gelykenissen", 1712, pen and brown ink on laid paper, each 11 x 14,8 cm, two sheets fixed to support, unframed, (4), (Sch)

Provenance:
Private collection, Denmark.

Literature:
The drawings are published and illustrated in:
J. Wadum, "Twenty-six unknown drawings by Jan Luyken", in Delineavit et Sculpsit, Vol. 56, 2025, pp.15-33, Kat.-No. 23-26.

The present drawings are part of a series of 26 previously unknown drawings by Jan Luyken from a private Danish collection, dating from the artist’s mature period between 1698 and 1712. The studies from this collection are preliminary sketches for some of Luyken’s numerous prints, which appeared as illustrations in four different publications. The present four drawings were preliminary for Luyken’s own book „De Schriftuurlyke Geschiedenissen en Gelykenissen“, published in 1712. (see J. Wadum, „Twentiy-six unknown drawings by Jan Luyken“, in Delineavit et Sculpsit, Vol. 56, S. 15-33, Kat.-Nr. 23-26). The volume contained a total of 339 prints, including 208 etchings by Jan Luyken; the remaining 131 illustrations are attributed to his son, Caspar Luyken. However, the four drawings presented here can be unambiguously attributed to Jan Luyken based on their style, as they display his characteristic dynamic linework with flowing clouds and the ragged garments of the figures. The sketches are executed in pen and brown ink without wash, which could indicate that these studies were the initial conceptual designs for the illustrations.



Lot No. 141

Stefano della Bella

Estimate:

EUR 1.500,- to EUR 2.000,-

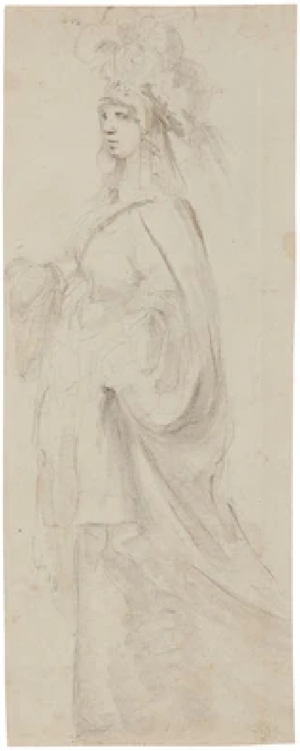
Starting bid:

EUR 1.400,-

(Florence 1610-1664)
Studies of a war galley, pen and brown ink on laid paper, 5,8 x 14,6 cm, old mounting on support, framed, (Sch)

Provenance:
Auction Sotheby's, 15th June 1983, lot 2;
Auction Roseberys, London, 19th July 2022, lot 86.

Exhibited:
Boston, Fogg Museum of Art (today Harvard Art Museums), No. 124.1944 (as loan).



Lot No. 142

Stefano della Bella

Estimate:

EUR 1.200,- to EUR 1.600,-

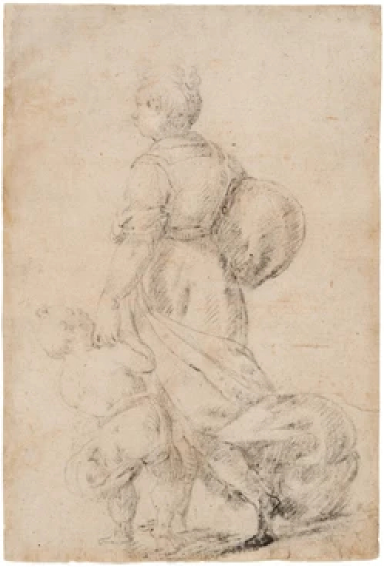
Starting bid:

EUR 1.200,-

(Florenz 1610-1664)
Theater figurine (recto), Studies of three female figures on the reverse, ca. 1650, brush and grey ink, pen and brown ink, over pencil on laid paper, 24,6 x 9,7 cm, mounted, framed, (Sch)

Provenance:
Auction Karl & Faber, Munich, 29.04.2016, lot 98;
Private collection, Germany.

Compare:
A. Blunt, The drawings of G. B. Castiglione and Stefano Della Bella in the collection of Her Majesty the Queen at Windsor Castle, London 1954, Cat. No. 23, Fig. 8.



Lot No. 143

Italian school, 16th century

Estimate:

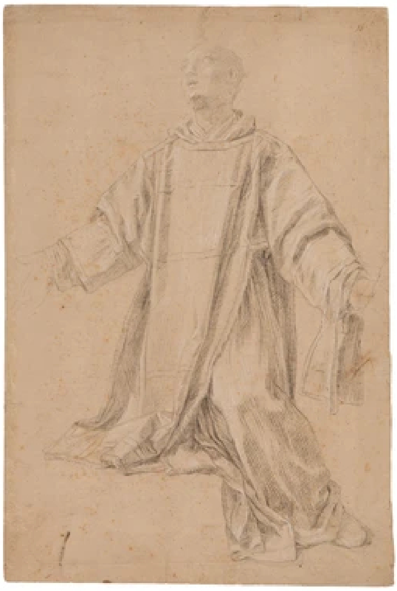
EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

Study of a woman with a bundle and a child, black chalk on laid paper, 22 x 14,8 cm, browned, somewhat stained, mounted, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 144

Roman school, late 17th century

Estimate:

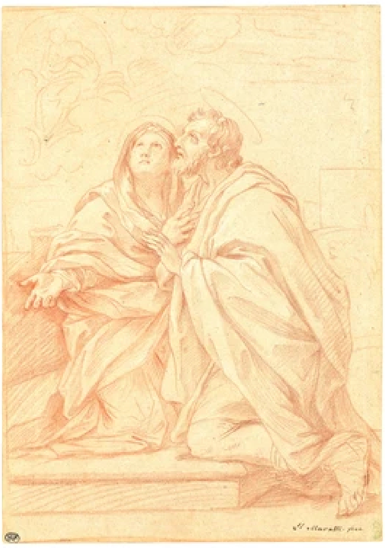
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

Study of a saint kneeling, black and white chalks, on light brown laid paper, with watermark "letters PM in a circle under triple pass", numbered "16" in pen and brown ink at upper right corner, 36 x 24,1 cm, unframed, (Sch)

Provenance:
Private collection, Germany.



Lot No. 145

Carlo Maratta Studio

Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

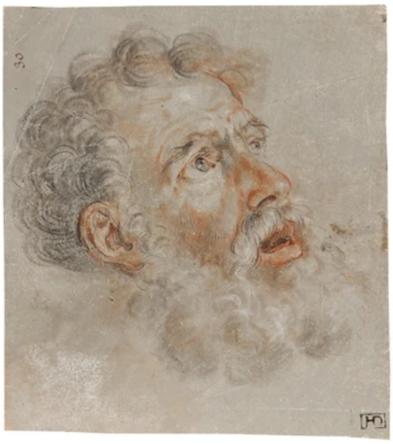
EUR 1.200,-

(1625-1713)
The Vision of Joachim and Anne, ca. 1680, red chalk on laid paper, inscribed "Il Maratti fece" in pen and brown ink, 38,2 x 27 cm, old mounting on support, framed, (Sch)

Provenance:
Collection Alessandro Maggiori (1764-1834), Faenza and Rome, Lugt 3005b, his inscription "Il Maratti fece";
Collection Claudio Argentieri (1891-1956), Spoleto, Rome, Lugt 486b;
Collection Pier Giulio Breschi (1874-1937), Rome, Lugt 2079b;
Auktion, Lucas Aste, Milan, 20th September 2022, lot 467;
Private collection, Switzerland.

The present drawing is likely to be a workshop copy based on the composition of Maratta's painting “The Vision of Joachim and Anna,” which was commissioned by Marchese Niccolò Maria Pallavicini in the 1680s. The painting is now in the Hermitage Museum, St. Petersburg (inv. no. 8724, oil on canvas, 72 x 58 cm). Another version of the painting was discovered in 2018 and was recently offered on the art market with an attribution to Maratta. However, based on stylistic features, an attribution of the present sheet to the artist must be ruled out. Compared to the artist's autograph sheets, the lines are too hard and precise, and the almost identical correspondence between the compositions of both paintings also argues against the idea that this is a design drawing in which the artist was still working on a solution of compositional problems. The drawing probably originates from a member of Maratta's workshop and could have been made as a ricordo after one of the two paintings or after a drawing. The late execution of both paintings could indicate that the drawing may have been made by Andrea Procaccini (1671-1734), one of the last pupils in Maratta's workshop.

We are grateful to Dr. Dario Beccarini for his scholarly assistance in cataloging the present drawing based on a high-resolution digital photograph.



Lot No. 146

Agostino Masucci

Estimate:

EUR 1.200,- to EUR 1.600,-

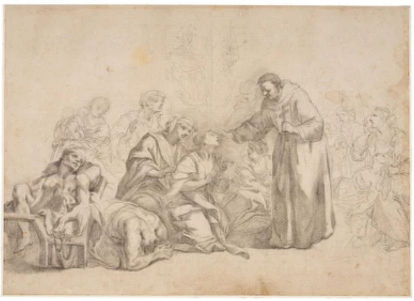
Starting bid:

EUR 1.000,-

(Rome 1691-1758)
Head of Saint Simon Stock, black and red chalk, partly mixed with water as a chalk wash and for highlighting, 19,7 x 17,8 cm, numbered "30" in pen and brown ink, browned, somewhat rubbed, unframed, (Sch)

Provenance:
Collection Robert Adam, Blair House;
Collection Harold Day (1925-1988), England, sein Stempel Monogramm „HD“ (nicht im Lugt);
Auction, Sotheby’s, London, 5 July 2000, Lot 182;
Private collection, Germany.

We are grateful to Prof. Francesco Petrucci for confirming the attribution on basis of a high resolution digital photograph.



Lot No. 147

Aureliano Milani attributed to,

Estimate:

EUR 800,- to EUR 1.200,-

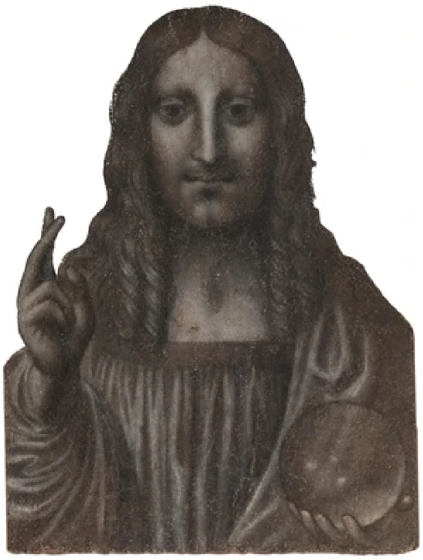
Starting bid:

EUR 800,-

(1675-1749)
San Diego de Alcalá healing a blind woman, black chalk on laid paper, 35,2 x 49,2 cm, laid down on cardboard, browned, somewhat stained, unframed, (Sch)

Provenance:
Private collection, Germany.

The attribution to Aureliano Milani was suggested by Prof. Francesco Petrucci on basis of a high resolution digital photograph.



Lot No. 148

After Leonardo da Vinci

Estimate:

EUR 3.000,- to EUR 4.000,-

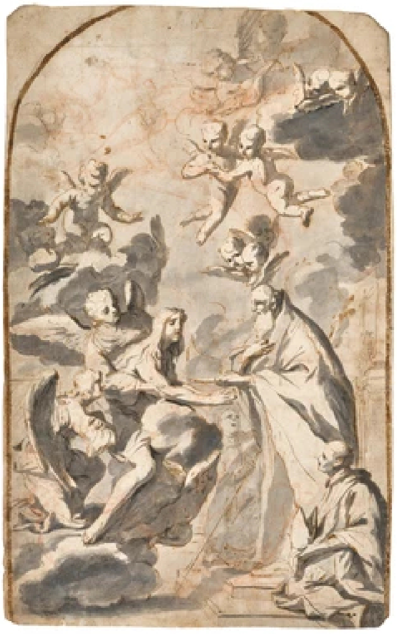
Starting bid:

EUR 3.000,-

(1452-1519)
Salvator Mundi, black and white chalk on laid paper, traces of white heightenings, perforated along the outlines and inner lines for transfer, cut out along the outer contour of the figure, 27 x 20,5 cm, old laid down on a later paper, unframed, (Sch)

Provenance:
Private collection, Italy.

This drawing goes back to Leonardo da Vinci's painting *Salvator Mundi* (c. 1499-1510) and reflects many aspects of Leonardo's design. Some of these, including the drapery visible through the transparent sphere, are rendered with great refinement. Other characteristic elements include the absence of the stole, which is present in most early versions of the painting, the strands of hair falling vertically, and the pattern of the drapery, which largely replicates Leonardo's. However, there is neither a brooch nor an ornament at the hem of the neckline, as seen in Leonardo's composition.
At least thirty copies and variations of the painting exist, exceuted by Leonardo's pupils and followers (see M. Dalivalle, M. Kemp, R. Simon, "Leonardo's Salvator Mundi & the Collecting of Leonardo in the Stuart Courts", Oxford 2019, p. 125). The most significant and most debated of these is the painting formerly in the Collection de Ganay, which, in addition to showing the greatest compositional similarity, demonstrates the highest technical skill among Leonardo's pupils (op. cit. Dalivalle et al. 2019, pp. 126-127). The many other copies, which are located in Naples, Detroit, Warsaw, Zurich, and other public and private collections, are attributed to various pupils and successors of Leonardo, with some versions deviating significantly from the original (op. cit. Dalivall et al. 2019, pp. 20, 23). This drawing does not correspond to any of the known versions of the composition, and given its detailed execution, it is unlikely that it served as a model for a copy, as the perforations along the contour lines of the figure and the outlines of the inner drawing might suggest. The drawing likely originates from a follower of Leonardo who convincingly reproduces many elements of Leonardo's design. However, due to its fragmented condition and the lack of correspondence with any of the previously known versions, a more precise classification of the sheet is difficult.



Lot No. 149

North Italian school, 18th century

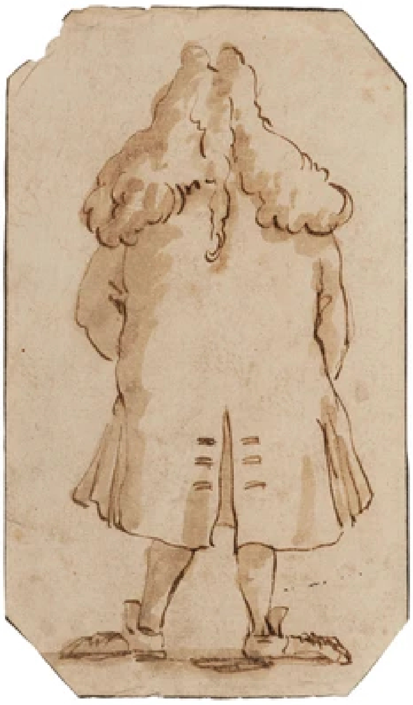
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.200,-

The communion of Saint Mary Magdalen by bishop Maximin of Aix, pen and brown ink, red chalk, grey wash, on laid paper, 39 x 24,5 cm, mounted, unframed, (Sch)



Lot No. 150

Giovanni Battista Tiepolo attributed to,

Estimate:

EUR 2.000,- to EUR 3.000,-

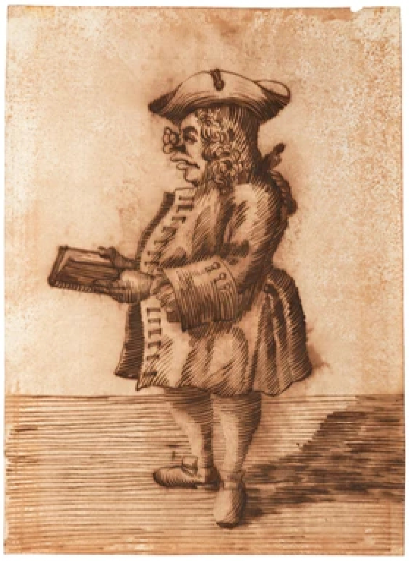
Starting bid:

EUR 2.000,-

(1696-1770)
Caricature of a man wearing a wig, viewed from the back, ca. 1760, pen and brown ink, brown wash, on laid paper, 18 x 10,5 cm, unframed, (Sch)

Provenance:
Private collection, Italy.

Giovanni Battista Tiepolo's body of drawings includes a large number of caricatures, some of which depict well-known figures, but more often portray specific types, such as nobles and priests, who, as in this sheet, are frequently shown from behind. Some of his caricatures were also used by his son Domenico in his own drawings. A large group of caricatures was bound in an album of 106 sheets titled "Tomo terzo de caricature" from the collection of Arthur Kay in Edinburgh, which was sold on April 9, 1943, at Christie's in London (lot 244). The title of the album suggests that two further albums of caricatures existed. George Knox dated the drawings in this group to 1754-1762 (comp. Tiepolo, A Bicentenary Exhibition, exhibition catalog, Cambridge, Fogg Art Museum, 1970, no. 87). An almost identical drawing by Giovanni Battista Tiepolo, depicting a caricature of a man in a wig seen from behind, also executed in pen and brown ink with wash and featuring beveled corners, was sold on July 3, 2018 (lot 26) at Christie's London. A group of comparable caricatures by Tiepolo, which also feature the beveled corners, is held in the Robert Lehmann Collection at the Metropolitan Museum of Art, New York (see J. Byam Shaw and G. Knox, The Robert Lehmann Collection, Italian Eighteenth-Century Drawings, New York, 1987, nos. 97-111, ill.).



Lot No. 151

Pier Leone Ghezzi

Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

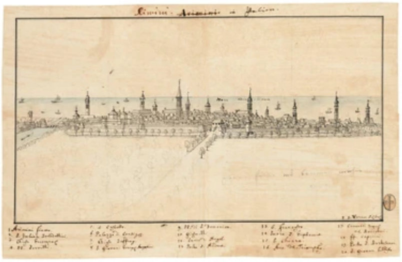
EUR 800,-

(Rome 1674-1755)
Caricature of a man with a book, pen and brown ink on laid paper, 27,5 x 20 cm, browned, stained, unframed, (Sch)

Provenance:
Private collection, Italy.

We are grateful to Dr. Anna Lo Bianco for confirming the attribution on basis of a high resolution digital photograph.

According to her opinion the present drawing corresponds to Ghezzi’s characteristic drawing style in regard of its quality and the bold linework and is an excellent example of the artist’s drawing production.



Lot No. 152

Friedrich Bernhard Werner

Estimate:

EUR 1.500,- to EUR 2.000,-

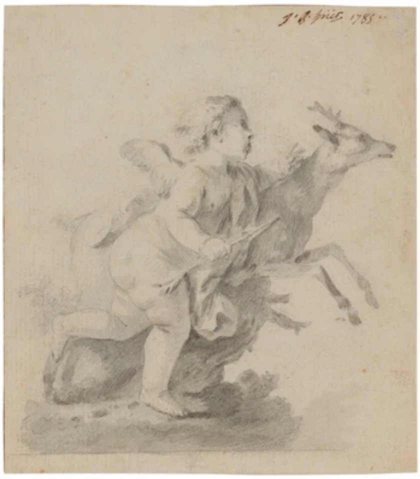
Starting bid:

EUR 1.500,-

(Kamenz 1690-1776 Breslau)
A view of Rimini, ca. 1730, signed F. B. Werner sil. del., pen and black ink, pencil, watercolor, grey wash, on fine laid paper, inscribed "Rimini. (Arimini – crossed out) in Italien." in pen and brown ink above and below the depiction, 19,2x 30 cm, old laid down on another laid paper, browned, framed, (Sch)

Provenance:
Private collection, Italy.

The present drawing is a preliminary study with a view of Rimini for an engraving by Friedrich Bernhard Werner, which was published as part of an extensive series of views of European cities by the publishing house Joseph Friderich and Johann Christian Leopold in 1730. The view of the town against the sea horizon largely corresponds with the print while the tree-lined alley leading into the foreground is only hinted at. The staffage figures are missing in the drawing as well. A comparable preliminary study for a street view in Breslau is kept in the Pierpont Morgan Library & Museum, New York (Inv. No. 1961.52) and another comparable drawing of the town of Kranj in Slovenia (1732), while one which also features blue watercolor is preserved in the City Archives of Augsburg. Additional original drawings by the artist are held in the Provincial Archives of Upper Austria, the Munich City Archives, the Museum Kurhaus Kleve-Robert Angerhausen Collection, the Provincial Archives of Lower Saxony, and the Provincial Museum of Carinthia. See also: Angelika Marsch, Friedrich Bernhard Werner 1690–1776. Corpus seiner europäischen Städteansichten, illustrierten Reisemanuskripte und der Topographien von Schlesien und Böhmen-Mähren, Weißenhorn 2010, pp. 154-157, p. 160-161, Nr. 159 (Rimini).



Lot No. 153

Jean Baptiste Huet

Estimate:

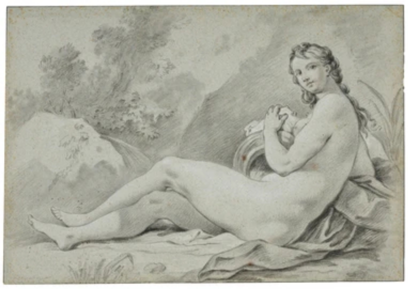
EUR 800,- to EUR 1.200,-

Starting bid:

EUR 800,-

(Paris 1745-1811)
Cupid with a young deer, signed and dated J. B. Huet 1785, brush and grey ink, over pencil, on laid paper, 17,8 x 15,8 cm, fixed to support, framed, (Sch)

Provenance:
Auction, Drouot, Paris, 27 November 1990, Lot 103;
Private collection, Germany.



Lot No. 154

Charles-Joseph Natoire

Estimate:

EUR 7.000,- to EUR 10.000,-

Starting bid:

EUR 7.000,-

(Nimes 1700-1777 Castel Gandolfo)
A najade – allegory of a spring, ca. 1740, black, white and traces of red chalk, grey wash, on greyish blue laid paper, the framing lines in pen and brown ink, old laid down on another laid paper, 26,2x 37,5 cm, mounted, unframed, (Sch)

Provenance:
presumably estate auction J. F. de Troy, Paris, 9th-19th April and 02nd-05th May1764, part of lot 359:
"Deux belles figures, un Fleuve, une Nayade, desinées au crayon noir et blanc sur papier bleu, par Charles Natoire";
presumably Auction Hucquir fils, Paris, 21st-29th April1768, part of lot 813:
""Un Fleuve, et une Nayade, par Natoire"";
Hotel Drouot, Paris, 18th February1977, lot 19;
Sotheby's New York, 16th January 1985, lot 143;
Private property Concord, Massachusetts;
Grogan & Company, Boston, 26th September 2024, lot 155;
Private collection, Germany.

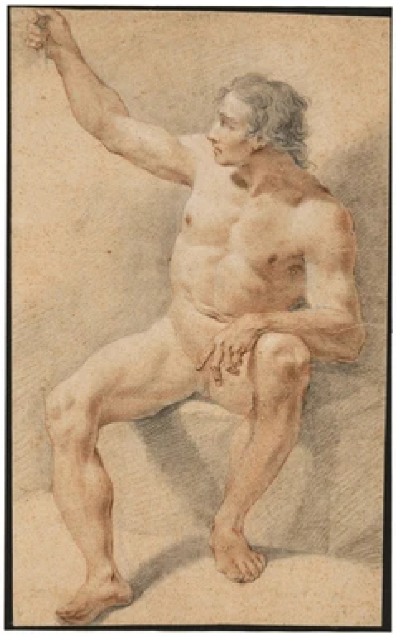
Listed and illustrated in:
Pontus Grate, French Paintings II - Eighteenth Century, 1994, p. 206 (ill.).

TThe attribution to Charles-Joseph Natoire was confirmed by Prof. Susanna Caviglia on basis of high resolution digital photographs including macroscopic close-up shots. A copy of the written correspondence of Oct 18th 2024 is available on request.

In Susanna Caviglia's 2013 catalogue raisonné of Charles-Joseph Natoire, this sheet is listed as a copy based on Natoire's much more sketch-like preliminary drawing for this figure, which is in a private collection in Paris (Caviglia-Brunel 2013, Inv. No. D 303). This assessment is presumably based on a small-format black-and-white photograph of the sheet, which was reproduced as a supplementary illustration in Grates' 1994 catalog entry for Natoire's painting “A River and a Spring” in the Swedish National Museum in Stockholm (Inv. No. NM 859) (see P. Grate, French Paintings II - Eighteenth Century, 1994, p. 206, ill.).

However, after a recent re-examination of the drawing by Prof. Caviglia using high-resolution digital photographs, including close-up shots of macroscopic details, she has revised her opinion and now considers the drawing to be an original by Natoire, likely a companion piece to the roughly equally sized preparatory drawing of the personification of the river in the same painting at the Musée Fabre, Montpellier (Inv. No. 864.2.82). She also concurs with Grate's assertion that the present drawing served as the basis for Louis-Marin Bonnet's printed reproduction of the sheet in the crayon style, which the artist likely created around 1750, shortly after Natoire's appointment as director of the Académie de France in Rome. A copy of the print is kept, for example, in the Rijksmuseum, Amsterdam (Inv. No. RP-P-1904-2783).

The accompanying small-format painting of two embodiments of a river and a spring (oil on canvas, 47 x 52 cm) was exhibited by Natoire at the 1740 Salon de Paris (Caviglia-Brunel 2013, cat. no. 13) and was acquired there by Carl Gustav Tessin for the collection of Princess Louise Ulrike of Prussia, a sister of Frederick the Great. When she married the heir to the Swedish throne in 1744, the painting eventually entered the Royal Collections of Sweden; since 1865, the painting has been preserved at the National Museum in Stockholm (Inv. No. NM 859). In Caviglia's view, given the high degree of refinement, the depictions of the river in Montpellier and the present drawing - despite the remaining deviations from the painting, which are more pronounced in this drawing than in its male counterpart - are not preliminary sketches but finished works of art, which may have been presented as gifts to patrons or other high-ranking personalities upon the unveiling of the painting. Furthermore, she points out that the compositional structure of this and a series of other, stylistically comparable drawings from the early 1740s suggests that Natoire may well have had the intention of reproducing them as prints from the very beginning, and she illustrates this with the example of a drawing very similar in style depicting “Venus sitting at a fountain” in the Albertina, Vienna (Inv. No. 12072).



Lot No. 155

French school, 18th century

Estimate:

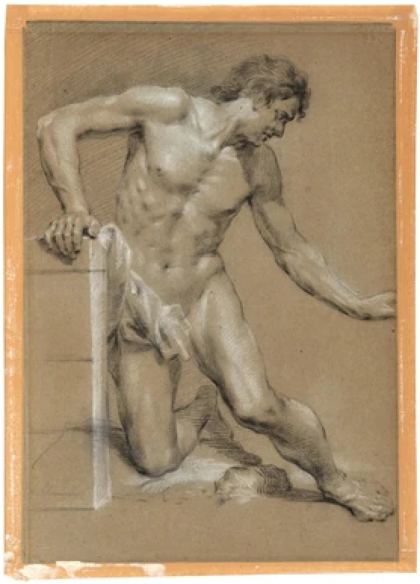
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

A male nude seated and his arm raised, pencil, red and black chalk, on laid paper, 47,8 x 29 cm, browned, stained, framed, (Sch)

Provenance:
436. Kunstversteigerung, Dorotheum Vienna, 11th April 1978 (as Francesco Bartolozzi);
Private collection, Austria.



Lot No. 156

Aert Schouman attributed to,

Estimate:

EUR 3.000,- to EUR 4.000,-

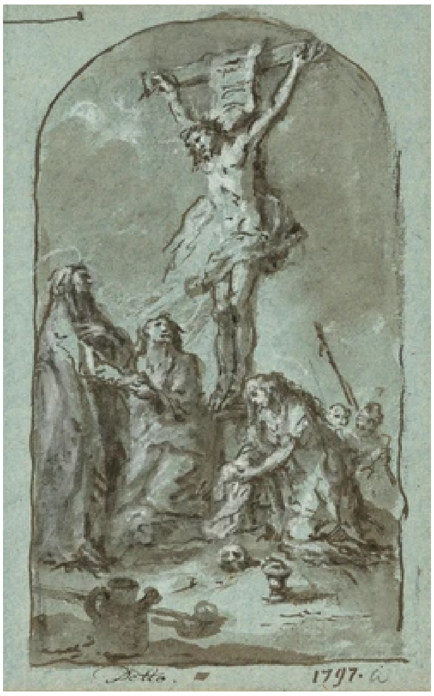
Starting bid:

EUR 2.600,-

(1710-1792)
Male nude kneeling, ca. 1760, inscribed A. Schouman, charcoal and white chalk on blueish-grey laid paper, 45 x 31,2 cm, all-around mounting with adhesive strips, unframed, (Sch)

Provenance:
Auction Zisska & Lacher, Munich, 23rd July 2021, lot 3161;
Private collection, Germany.

Aert Schouman was an art teacher in his hometown Dordrecht and was appointed director of the Art Academy of The Hague in 1751. While his main interest lay in natural history and he is best known for his meticulous studies of animals and plants, portraits, genre scenes, and academic studies are very rarely found in his body of work.
The artist's academic figure studies were mostly executed from live models; however, only a few of these rare nude studies have survived to this day. A comparable nude study of a man on blue paper is held at the Rijksmuseum in Amsterdam (Inv. RP-T-1892-A-2679). Two female nude studies in red and black chalk from the collection of Ioan Quirijn van Regteren Altena (1899-1980) were sold at Christie's Amsterdam on May 13, 2015 (lot 22), and at Christie's New York, February 4, 2025 (lot 66). Another study of a male nude in a German private collection dated 1760, is published in: Neue Zeichnungen alter Meister, Exh. cat. Münster, Westfälisches Museumsamt, 1981, No. 85.
The present drawing represents one of the few surviving nude studies by the artist, which, in its treatment of the head and hair, as well as the modeling of the body in black and white chalk, recalls the "Head Study of a Young Man" - likely a study for the figure of John the Baptist from 1753 - which was sold on July 8, 2009 (lot 104) at Sotheby's, London.



Lot No. 157

Martin Johann Schmidt called Kremser Schmidt

Estimate:

EUR 3.000,- to EUR 4.000,-

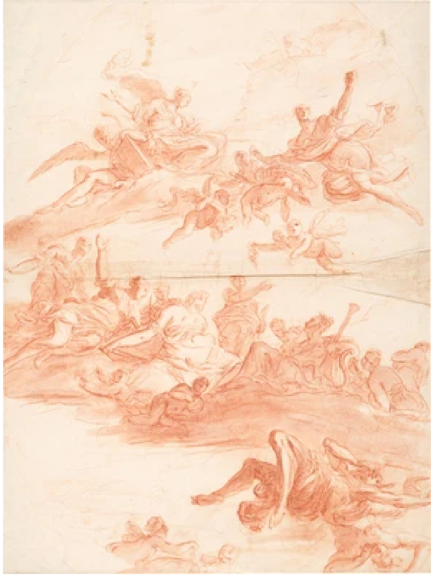
Starting bid:

EUR 3.000,-

(Grafenwörth 1718-1801 Stein/Donau)
Christ on the cross, compositional design for the side altar painting in the parish church St. Saint James in Buchkirchen, 1797, brush and brown ink, brown wash, heightened with white, on blue paper, dated 1797, 21 x 14 cm, old mounting to support, mounted, framed, (Sch)

Provenance:
Private collection, Austria.

Listed and illustrated in:
K. Garzarolli-Thurnlackh, Das Graphische Werk Martin Johann Schmidt's, Zurich, Vienna, Leipzig 1925, Fig. 110.



Lot No. 158

Carlo Innocenzo Carlone

Estimate:

EUR 3.000,- to EUR 4.000,-

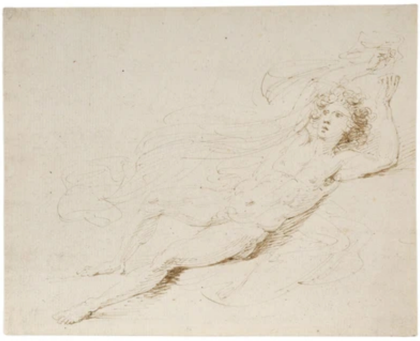
Starting bid:

EUR 3.000,-

(Scaria 1686-1775)
Allegorical scene: Design for a ceiling fresco, red chalk, wash, on laid paper with watermark "trileaf and side sign" (Heawood nr. 868, Venice 1696), 57,5 x 43,5 cm, browned, stained, wrinkled, mounted, unframed, (Sch)

Provenance:
Private collection, Austria.

We are grateful to Dr. Peter Krückmann for confirming the attribution on basis of a high resolution digital photograph.



Lot No. 159

Heinrich Friedrich Füger

Estimate:

EUR 800,- to EUR 1.200,-

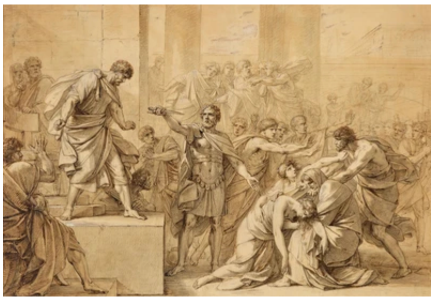
Starting bid:

EUR 600,-

(Heilbronn 1751-1818 Vienna)
Detail sketch of a dreaming youth, ca. 1796, pen and brown ink, 14,2 x 17,7 cm, mounted, unframed, (Sch)

Listed and illustrated in:
R. Keil, Heinrich Friedrich Füger 1751-1818. Nur wenigen ist es vergönnt, das Licht der Wahrheit zu sehen, Wien 2009, WV 393, p. 324.

This drawing is a small preparatory study for the figure of the sleeping youth to whom Cupid appears in a dream, as depicted in the Albertina, Vienna (Inv. No. 5255); here, however, the youth is shown at the moment of awakening. The drawing in the Albertina is part of a seven-part series of illustrative sketches for Salomon Gessner's idyll "Der erste Schiffer" (The First Sailor), which date from around 1796. This sketch is likely the first draft of the finished drawing in the Albertina. The composition of the figure is based on the depiction of "Ariadne on Naxos," which Füger had already executed in 1790.



Lot No. 160

Heinrich Friedrich Füger

Estimate:

EUR 5.000,- to EUR 7.000,-

Starting bid:

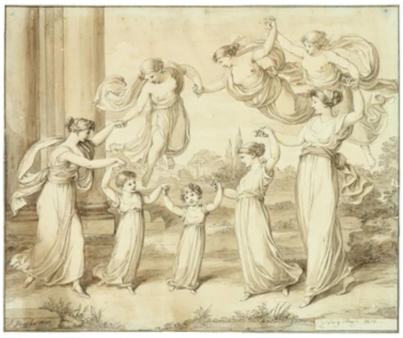
EUR 4.000,-

(Heilbronn 1751-1818 Vienna)
Death of Virginia, compositional design, pen and brown ink, black chalk, washed, heightened with white, 64 x 93 cm, framed, (Sch)

Provenance:
Auction Dorotheum, Vienna, 17.1.1978, part of lot 290 (Graphics 18th-19th century);
Private collection, Austria.

Literature:
Listed and illustrated in: Robert Keil, Heinrich Friedrich Füger 1751-1818. Nur wenigen ist es vergönnt, das Licht der Wahrheit zu sehen, Wien 2009, WV 477, Fig. p. 352;
Christian von Holst, Schwäbischer Klassizismus zwischen Ideal und Wirklichkeit 1770-1830, Exh.cat. Stuttgart, Staatsgalerie Stuttgart 1993, p. 259, Fig. 228.

The present drawing is a compositional design for the painting "The Death of Virginia" (1800) in the Staatsgalerie Stuttgart (Inv.-Nr. GVL 9). The drawing is reversed relative to the final composition and depicts an earlier version that Füger abandoned in favor of a left-to-right reading direction. Another alternative design, which was also never executed, is in a private German collection (see Keil 2009, WV 472, ill. p. 351). In addition, three individual studies for the figure of Virginius are known to be in the Kupferstichkabinett der Staatlichen Kunstsammlungen Dresden (Inv. Nos. C 1944-157, 1944-159, C 1944-158). A study of the figure of Virginius is in the Graphic Collection of the Städel Museum, Frankfurt (Inv. No. 13469). An oil sketch, which differs from the finished painting only in a few details, such as the figures behind Virginius, is in the Österreichische Galerie Belvedere, Vienna (Inv. No. 3621).



Lot No. 161

Joseph Bergler the Younger

Estimate:

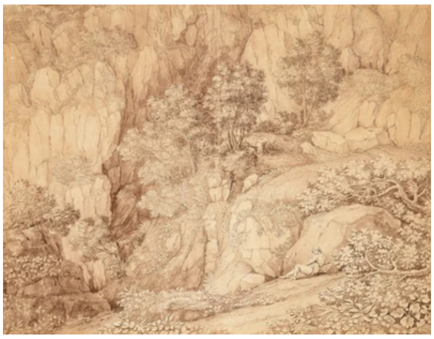
EUR 800,- to EUR 1.200,-

Starting bid:

EUR 750,-

(Salzburg 1753-1829 Prague)
Dancing muses, signed and dated J: Bergler. 1810, inscribed "Zum 9. März 1810", pen and black ink, brown and grey wash, on paper, 33,5x 40,2 cm, browned, somewhat stained, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 162

Jakob Philipp Hackert

Estimate:

EUR 4.000,- to EUR 6.000,-

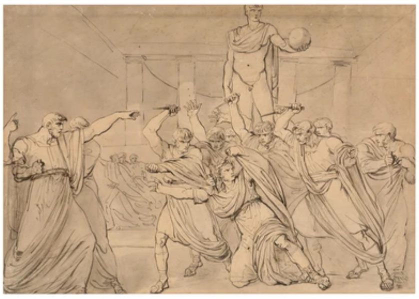
Starting bid:

EUR 3.000,-

(Prenzlau 1737-1807 San Piero di Careggio)
A rocky landscape with a traveller resting (on mount Vergine?), ca. 1795-1798, pen, brush and brown ink, brown wash, on laid paper with watermark "Shield with an oblique beam and a lily" and letters "J WHATMAN", 46,5 x 59,8 cm, trimmed margins, mounted, framed,(Sch)

Provenance:
Private collection, Germany.

We are grateful to Dr. Claudia Nordhoff for confirming the attribution on basis of high resolution digital photographs and for the scientific support. A certificate of Dr. Claudia Nordhoff, Rome, 8th September 2025 is available on request.



Lot No. 163

Bartolomeo Pinelli

Estimate:

EUR 3.000,- to EUR 4.000,-

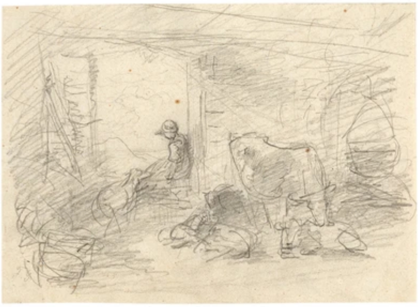
Starting bid:

EUR 3.000,-

(Rome 1781-1835 Bologna)
The assassination of Caesar, brush and black ink, over black chalk, grey wash, on laid paper, inscribed "Pinelli Roma" in pen and brown ink by another hand, 74 x 106 cm, mounted, framed, (Sch)

Provenance:
Private collection, Belgium.

We are grateful to Prof. Francesco Petrucci and Dr. Roberta J. M. Olson who indepentely confirmed the attribution on basis of a high resolution digital photograph.



Lot No. 165

Friedrich Gauermann

Estimate:

EUR 800,- to EUR 1.200,-

Starting bid:

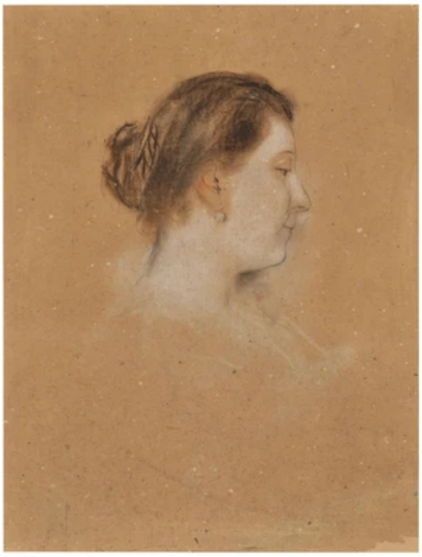
EUR 700,-

(Miesenbach 1807-1862 Vienna)
Morning in the Alpine pasture, a view towards the Hochstaufen, study for a painting, pencil on paper,15,8 x 21,8 cm, fixed to support, mounted, framed, (Sch)

Provenance:
Private collection, Austria.

The present drawing is a preliminary study to Gauermann's "Morgen auf der Alm, Blick zum Hochstaufen" (Morning in the Alpine pasture, a view towards Hochstaufen mountain), which is listed in the catalogue raisonné of the artist by Feuchtmüller (WVZ-Nr. 375).

See:
R. Feuchtmüller, Friedrich Gauermann 1807-1862, Vienna 1987, Cat. No. 375, p. 310.



Lot No. 168

Franz von Lenbach

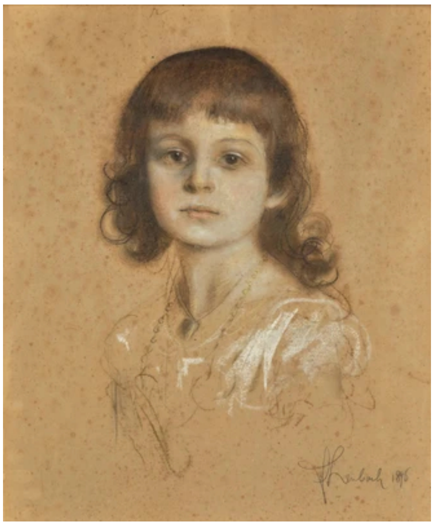
Estimate:

EUR 2.400,- to EUR 3.000,-

Starting bid:

EUR 2.000,-

(Schrobenhausen 1836-1904 Munich)
A portrait of Baroness Rothschild, pencil, colored chalks, heightened with white, on cardboard, 58 x 44 cm, the inscription "Nachlass Franz von Lenbach Nr. 21." (estate of Franz von Lenbach) on the reverse and "Ich bestätige, daß dieses Bild Baroni Rothschild von der Hand meines Mannes "Franz von Lenbach" München, 6. Februar 1937. Frau Lolo v. Lenbach." (I confirm that this picture of Baroness Rothschild is from the hand of my husband Franz von Lenbach. Munich, 6th February 1937. His Wife Lolo v. Lenbach."), framed, (Sch)



Lot No. 169

Franz von Lenbach

Estimate:

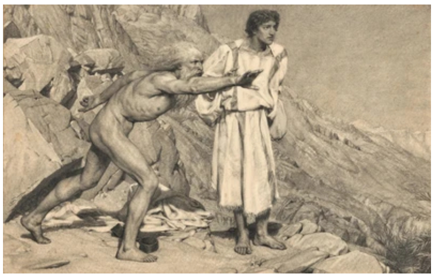
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Schrobenhausen 1836-1904 Munich)
Erika Countess of Schulenburg-Altenhausen, neé Baroness von Richthofen, signed and dated F Lenbach 1896, pencil, pastel, heightened with white, on cardboard, 52,5 x 42,5 cm, browned, stained, framed, (Sch)

Provenance:
European private collection.



Lot No. 170

Sir Lawrence Alma Tadema

Estimate:

EUR 5.000,- to EUR 7.000,-

Starting bid:

EUR 4.500,-

(Dronijp near Leeuwarden/Westfriesland 1836-1912 Wiesbaden)
"Paulus und Hermas Diskus werfend - Der Alte Menander ist doch nicht Gestorben!" (Paul and Hermas Throwing a Discus - 'Old Menander Isn't Dead After All!'), 1883, an episode from Georg Ebers' novella "Homo Sum" (1877), black chalk and pencil on paper, signed and inscribed L. Alma Tadema op. CCLV, 33 x 52,1 cm, mounted, framed, (Sch)

Provenance:
Made for Eduard Hallberger and Georg Ebers, Munich Oktober 1883;
by descent to the widow of Georg Ebers, Munich ca.1913;
European private collection.

Exhibited:
Royal Academy, Memorial Winter Exhibition, London 1913 (No. 105).

Literature:
G. Ebers, Homo Sum (1877), illustrated in the second chapter of the edition of 1884;
Letter of Tadema to Ebers (25th March 1878) Bibliotheque d'Art et d'Archaeologie, Paris;
Tadema letters to Ebers (11th September 1883, 2nd October 1883, 27th December 1883) P. S., Berlin;
Ebers, Ebers Gallerie (characters from the novels by G. Ebers), 1886, No. 9 repro;
Rudolph Dirchs (1910) p. 31, Royal Academy, Exh. Cat. London, 1913, p. 32;
R. Borger (1978), p. 31.

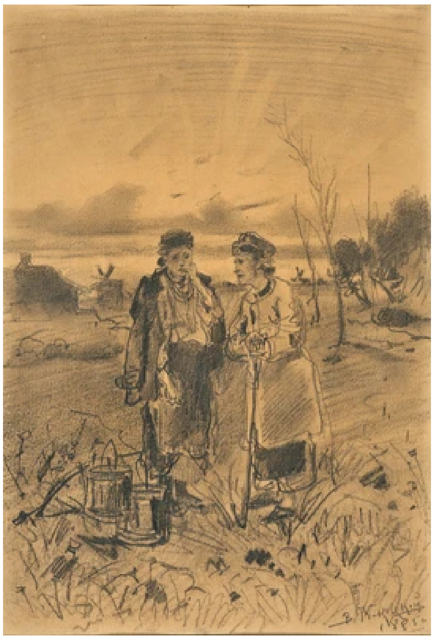
We are grateful to Dr. Vern G. Swanson for confirming the attribution based on a high resolution digital photograph. The drawing will be included in his catalogue raisonné of Sir Lawrence Alma Tadema's watercolors, drawings, and prints, which is currently in preparation.

Catalogue entry by Dr. Vern G. Swanson:

On a rocky mountainside in the Sinai Peninsula, Paulus with a long grey beard, gestures adamantly, telling the handsome young Hermas that Menander is not dead. The episode comes from Georg Ebers 1877 novella Home Sum. It was dedicated to Tadema and dealt with Christianity in the Sinai during the fourth century A.D. This drawing was commissioned by Eduard Hallbeger the publisher for Ebers Gallerie, a book illustrating many stories from a number of Ebers' books. The time and effort to produce such drawings were too great in comparison to Tadema's normal fee, so Lawrence was hesitant to draw Ebers another academic illustration. In a letter to Ebers in December of 1883 he explains:

“As for another drawing I must be allowed, my dear Ebers to say that I have no time before the end of the year 1884, to think of anything new, besides those things cost me as much trouble as an oil painting would and do not paid [sic] to earn one hundred pounds for a month of work is not enough. I know that will appear very strange to you but when I tell you that in order to master oil painting I gave up everything else in 1859 and have but seldom touched a pencil or a pen or a watercolour, banged on the piano since that date you will understand my difficulty.”

The above quote was an exaggeration on Tadema's part, but it does make his point. The drawing was not very satisfying to Alma-Tadema, for he wrote Ebers, “My friends are pleased with my Paulus. I don't like it much. I hope only that you do not disapprove.” (2 Oct 1883) Tadema then spent another week improving the picture.



Lot No. 171 -

Vladimir Jegorovitsch Makovsky

Estimate:

EUR 1.200,- to EUR 1.600,-

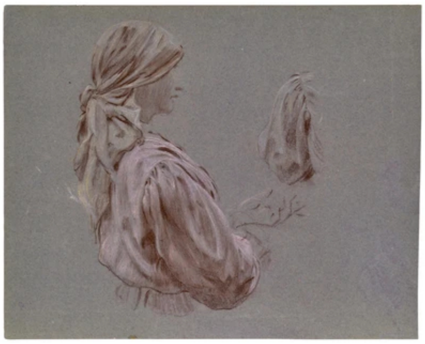
Starting bid:

EUR 1.000,-

(Moscow 1846-1920 St. Petersburg)
Two peasant women on a field, signed and dated B. Makovsky 1885, pencil on paper, 24,5 x 17 cm, mounted, framed, (Sch)

The present drawing represents the theme and composition which Makovsky realized 1886 in the painting "Mother and Daughter" (oil on canvas, 112x 85 cm, Tretyakow Gallery, Inv. No. 627). In the same year, the painting was shown at the 14th exhibition of the Association of Travelling Art.

We are grateful to Prof. Dr. Elena Nesterova und Dr. Olga Sugrobova-Roth for the scientific support



Lot No. 172

Adolf Hiremy Hirschl

Estimate:

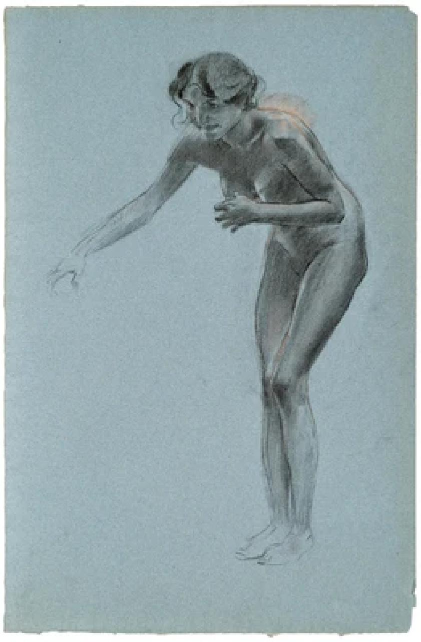
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Temesvar 1860-1933 Rome)
A set of four drawings: studies of female nudes, heads, figures and clothes, black, red and white chalks, pastel, on blue and ochre-colored paper, 24,2 x 33,5 cm, 26,2 x 33 cm, 26,5 x 34,5 cm, 26,5 x 34,5 cm, unframed, (4), (Sch)

Provenance:
Private collection, Austria.



Lot No. 173

Adolf Hiremy Hirschl

Estimate:

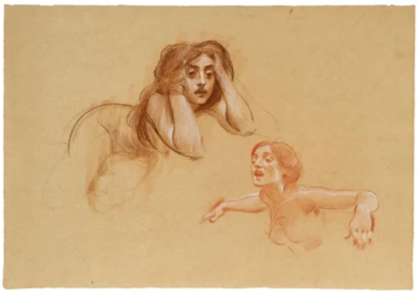
EUR 800,- to EUR 1.000,-

Starting bid:

EUR 800,-

(Temesvar 1860-1933 Rome)
Two drawings: Studies of a male and a female nude, black, and white chalk, pastel, on blue and ochre-colored paper, 48 x 31,2 cm, 46 x 30 cm, (2), (Sch)

Provenance:
Private collection, Austria.



Lot No. 174

Adolf Hiremy Hirschl

Estimate:

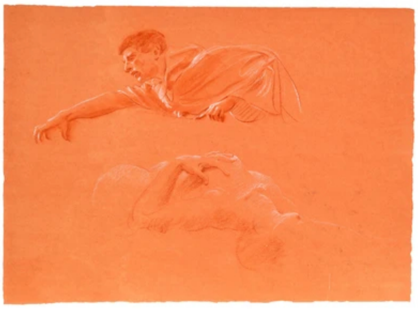
EUR 1.200,- to EUR 1.600,-

Starting bid:

EUR 1.200,-

(Temesvar 1860-1933 Rome)
Two drawings: Studies of female nudes, figure studies with drapery, black, red and white chalk, on blue and ochre-colored paper, 33,5 x 48 cm, 31 x 47,8 cm, unframed, (2), (Sch)

Provenance:
Private collection, Austria.



Lot No. 175

Adolf Hiremy Hirschl

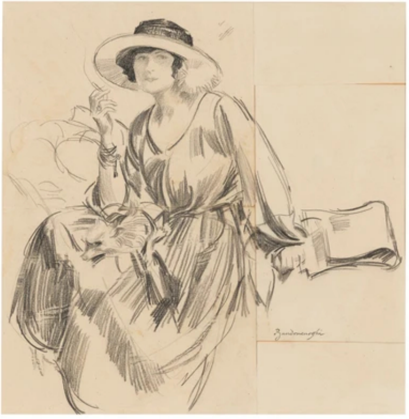
Estimate:

EUR 1.500,- to EUR 2.000,-

Starting bid:

EUR 1.500,-

(Temesvar 1860-1933 Rome)
A set of four drawings: Figure- and drapery studies, horses, red, black and white chalks, on blue, ochre-colored and reddish-brown paper, 30 x 41,5 cm, 48 x 33 cm, 29 x 43 cm, 30,2 x 46 cm, unframed, (4), (Sch)



Lot No. 176

Federico Zandomeneghi

Estimate:

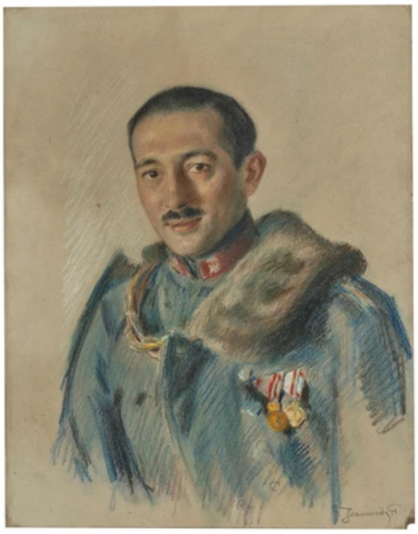
EUR 3.000,- to EUR 4.000,-

Starting bid:

EUR 2.400,-

(Venice 1841-1917 Paris)
Portrait of a lady in a hat and fox fur, smoking, signed Zandomeneghi, black chalk on paper, four sheets joined together, fixed to support, 30 x 29,5 cm, browned, mounted, framed, (Sch)

Provenance:
Private collection, Austria.



Lot No. 177

Pavel Paja Jovanovic attributed to,

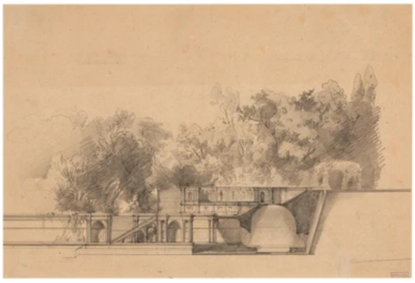
Estimate:

EUR 2.000,- to EUR 3.000,-

Starting bid:

EUR 1.500,-

(1859-1957)
Portrait of a first lieutenant in the 1st Dragoon Regiment in pike-grey uniform, before 1915, wearing the Military Merit Medal, the Military Merit Cross, and the Jubilee Commemorative Cross, prior to 1915, inscribed P. Jovanovits, colored chalk on paper, 41 x 31,2 cm, framed, (the frame damaged), (Sch)



Lot No. 178

Hans Makart

Estimate:

EUR 1.800,- to EUR 2.400,-

Starting bid:

EUR 1.500,-

(Salzburg 1840-1884 Vienna)
A park landscape with a Roman garden fantasy, ca. 1863, pencil on paper, 28,4 x 42 cm, the reverse fixed to support at upper margin, stamp "Makarts Nachlass" (Makart estate), mounted, framed, (Sch)

Provenance:
Estate auction Hans Makart, Kunsthandlung H. O. Miethke, March 1885;
Collection Carl Graf Lanckorónsky, Vienna;
Private collection, Austria.

The present drawing may have been executed around 1863 when Makart travelled to Italy for the first time. At that time, he increasingly studied ancient architecture, elements of which found their way into many of his paintings. The architectural scenes in the two paintings “Nachmittagsunterhaltung einer vornehmen venezianischen Gesellschaft“ (Afternoon Entertainment of a Distinguished Venetian Society) and „Siesta am Hofe der Medici“, (Siesta at the Medici Court), both made between 1863 and 1864, are reminiscent of the park architecture in this drawing, an idea he consistently pursued in the paintings (see G. Frodl, Hans Makart, Werkverzeichnis der Gemälde, Belvedere Wien, 2013, Cat. No. 46, 48, pp. 64-65).

The impressions which Makart gathered during his first trip to Italy and his subsequent stays there continued to influence him throughout his entire creative career. Toward the end of his career, in 1883, Makart once again engaged intensively with the theme of palace architecture in a series of large-format architectural fantasies. He executed three designs for a “Palast der Künste” (Palace of the Arts), depicting its façade, floor plan, and cross-section in three different variations. However, this was purely a product of the imagination that was never intended to be realized (see G. Frodl 2013, Cat. No. 471/1-3, pp. 276-277). Nor does the present drawing constitute an architectural study for a design intended for construction; rather, it is to be understood merely as a paraphrase of 16th-century garden architecture, reflecting Makart’s keen interest in Italian Renaissance and Mannerist architecture.